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GENERAL MEETING OF THE INSTITUTE
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WHO BUILT THE ARCH OF CONSTANTINE? III

THE ATTIC¹

IN the field of Roman historical reliefs the only rival to the series of eight colossal panels in the attic of the Arch of Constantine is the decoration of the arch of Trajan at Beneventum. I mean, of course, these eight supplemented by the three reliefs in the Museo dei Conservatori, making a group of eleven—a twelfth being missing—and all being supposed to have originally formed a group of twelve which decorated a monument of Marcus Aurelius.² Mr. Stuart Jones thought that this monument was the triumphal arch built in this emperor's honor in 176 on the Capitoline, for the double triumph over the Germans and Sarmatians. The twelve reliefs are supposed by him to depict the main episodes of this double war, and to have been arranged in groups of four on each main face of the attic and two on each end. I would entitle the eight panels on the attic as follows:

North Face 1. *Adventus Augusti* 2. *Profectio Augusti*³
(beginning at the left) 3. *Congiarium P. R.* 4. Captives before the Emperor

South Face 1. *Rex . . datus*⁴ 2. Captives before the Emperor
 3. *Adlocutio* 4. *Lustratio*.

¹ For previous papers see *A.J.A.* XVI, 1912, pp. 368 ff. and XVII, 1913, pp. 487 ff.

² Strong, *Roman Sculpture*, pp. 291 ff. and 392 ff.; Stuart Jones, in *Papers Brit. Sch. at Rome*, III; pp. 251 ff.; Petersen in *Röm. Mitt.* 1890, pp. 73 ff.

³ The latest explanation, that this scene relates to the emperor's triumphal entrance into Rome, does not seem to me to suit the treatment of the scene, which shows the emperor and his suite about to mount horse and take to the road—which welcomes him; a scene frequent on the coins.

⁴ There are coin types which favor both interpretations: that now commonly adopted, that the emperor is here dismissing the praetorian veterans at the end of the war, and that which seems preferable to me, that the emperor is here assigning a king to some barbarian nation, as was usually done in these wars. The type of men here portrayed does not seem to me Roman but oriental. The praetorian interpretation seems to me excluded not only on

In April-May, 1913, I was able to study the panels of the attic more closely than any archaeologist had been privileged to do, on the scaffolding built for me on the attic, as I have described in a previous article. During the course of more than a week I handled and examined every detail, and made photographs. I also examined the interior brickwork, concrete, and stonework of the attic. My conclusions did not agree with the theory of an

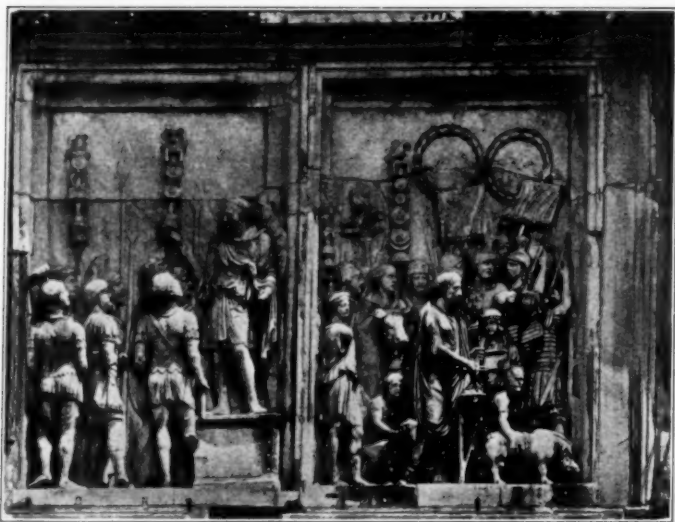


FIGURE 1.—RELIEFS AT EAST END OF SOUTH FACE, ARCH OF CONSTANTINE
 (a) *Adlocutio* (wide frame) Lucius Verus series
 (b) *Lustratio* (narrow frame) Marcus Aurelius series

original single arch with twelve attic reliefs, from which these eight were taken. I tried not to allow my feeling that such an overloaded attic was inherently improbable to influence my judgment. It was for internal reasons only that I felt obliged

this account, but because a careful examination of the coins shows that where the figure at the foot of the tribunal is prominent and with his back squarely turned to the emperor, and the emperor's hand is extended over his shoulder, as in the relief, the scene is invariably the presentation of a king. On the other hand, where the subject is the dismissal of the praetorians, the officer does not back squarely to the emperor; is in the background, often in smaller size, and the figures addressed are in uniform, holding standards.

to adopt the theory that these reliefs originally belonged to at least two distinct arches: one an arch erected not to Marcus Aurelius alone, but to Lucius Verus and Marcus Aurelius, for the Parthian triumph of 166 A.D.; and the other an arch built ten years later, in 176, to Marcus Aurelius alone. These reasons are as follows:

(1) If they had been all prepared for one attic, the heavy moulding which forms the frame for each one and is cut in the same immense slab, would be of uniform outline and size. This is, however, not the case, but the frames vary enormously, and do so not carelessly but so that they fall into two distinct groups, which can readily be distinguished even at a distance. This can be seen in Figure 1, which gives the two reliefs at the east end of the north face. The narrow frame is used in the right panel, the

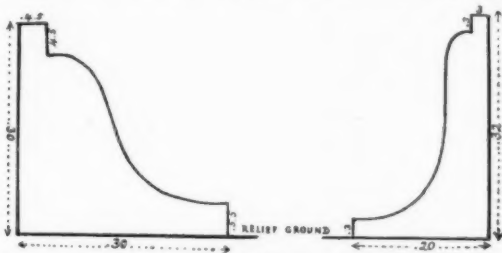


FIGURE 2.—PROFILES OF TWO TYPES OF FRAMES OF PANELS

wide frame in the left panel. Here the upper part is much restored, but follows the original lines. It will be seen later that the division of the reliefs into two groups according to the frame-outline corresponds to that on the basis of style. In Figure 2 I give the profiles of the two types. The difference is too great to be accidental. It would alone seem sufficient to forbid deriving both groups from the same attic.

(2) There is a distinct difference in style. The two left-hand reliefs on the north face show an exquisite finish, a Hellenic idealism and a grace of attitude and movement, which are less evident in the two corresponding reliefs on the right side of the same face. The figures of Roma and Fortuna, from the *Adventus* (Hellenic) are given in Figure 3. The two reliefs on the extreme left and extreme right of the south face are stylistically similar to the left-hand group of the north face. This is proved, for example, in the relief on the right end by the charming Hellenic Camillus

(See Fig. 1, b. and Fig. 6). On the other hand the two other reliefs on the south face—those near the centre—are in the same more typically Roman manner of the right-hand pair on the north. A glance at Figure 1 will show another difference between the two series: the base of the left-hand relief is five centimetres lower than that of the right-hand relief. Another stylistic difference which is very marked is the treatment of beards and hair. That of the "Hellenic" series is shown in Figure 4, representing the Senate, in the *Adventus* scene. The figure is a fine example of the highly finished style. The beard and hair are in continu-



FIGURE 3.—ROMA AND FORTUNA
(Hellenic style)



FIGURE 4.—SENATUS
(Hellenic style)

ous sweeping locks, with only a moderate use of the *staccato* effects of the deep drill. The very different treatment of the "Roman" series can be studied in Figures 5 and 9 where the treatment is coarse, with universally deep drill work and stronger contrasts.

If we examine the framing of these groups it appears that the four "Hellenic" reliefs, if I may so refer to them, have the narrow frame, while the four "Roman" reliefs have the wide frame. This again can hardly be a coincidence.

(3) The third point will, I think, make it possible to date these two series as well as to confirm them. It has to do with the

military standards. In the extreme right-hand relief on the north face, where a barbarian chief and boy appear as suppliants before the emperor, the main, central standard has the medallion portraits of two emperors, surmounted by Victory (Fig. 5). This relief belongs to the "Roman" series. On the other hand, the extreme right-hand relief on the south face has a standard with a



FIGURE 5.—HEADS AND STANDARDS
IN NORTH 4 (Roman style)



FIGURE 6.—HEADS AND STANDARDS
IN SOUTH 4 (Hellenic Style)

single imperial portrait medallion. This is one of the "Hellenic" series (Fig. 6).

Now Lucius Verus shared the empire with Marcus Aurelius (161-180) until his death in 169. Marcus Aurelius was sole emperor from 169 till 177, when he made his own son Commodus co-Augustus. During this period two triumphs were celebrated. The first, in 166, was for the Parthian war (161-165) and was in honor of both emperors. To an arch commemorating this triumph the reliefs of the series to which the standard with the

double portrait belongs should be referred. They cannot possibly refer to the Germanic-Marcomannic wars when Marcus Aurelius ruled alone. The second triumph was in 176, seven years after the death of Verus and one year before Commodus¹ was made Augustus. Only the series to which the standard with the single portrait belongs can be connected with this triumph; for Marcus Aurelius did not assume the title Germanicus till 172, and that of Sarmaticus not till 176.

The importance of these images of the emperors on the standards can hardly be doubted. It was to them that the soldiers swore allegiance. The well-known passages in Tacitus¹ indicate that these portraits were movable and could be exchanged in the medallions on the standards on the accession of a new emperor. The presence of one or of two portraits on a standard may be taken as absolute proof that at that time the empire was ruled by a corresponding number of emperors. So far as I know, this deduction has never been made, nor the importance of these images appreciated in their historic bearing. I have other cases where they give equally important results in the way of historic identification.

Two questions may here be asked. The first is: Why do not both emperors appear in the first series, relating, as I contend, to the Parthian war? The answer is, that although this war was carried on under the auspices of both emperors, it was only Verus who took an active part in it, Marcus Aurelius not even visiting the East. In the coins illustrating the episodes of this war Verus appears alone quite frequently. The second question is: We have in the Capitoline reliefs untouched portrait heads of Marcus Aurelius, whereas we have none of Lucius Verus. What proof is there of any Parthian arch of Verus, to which such a series of reliefs as those I imagine could have belonged? In the first place the *Notitia* speak of an *Arcus Veri* on the Via Appia, which we have every reason to believe was for the Parthian triumph, as I have proved that arches for eastern triumphs were built on the Via Appia and for northern triumphs on the Flaminia. Besides, there is a relief in the Torlonia collection belonging probably to this series, in which the emperor has always been thought to be Verus. Though I have seen a photograph of it, I have not been able to examine this relief, owing to the inaccessibility of the collection. I do not venture to assert that this relief was from

¹ *Hist.* III, 12, 13, 14, 31.

the *Arcus Veri*, but I do suggest that the *Arcus Veri* may have been despoiled to decorate the arch of Constantine.

As for the ascription to Marcus Aurelius rather than to Verus of the figure of the emperor in the various reliefs of the attic, there is not the slightest reason for it. The present imperial heads are all modern, made in 1731, for Pope Clement's restoration. For more than two, or perhaps three, centuries before that time the emperor had in each case been headless. In all probability the missing heads were of Constantine, and these were easily detached because they had themselves taken the place of other heads and had been loosely fastened on. These other heads were themselves not those of the original emperor, I believe, but a *rifacimento* of the latter part of the third century. This is a point which will now be cleared up, so far as is possible.

The next point is: When were these eight reliefs placed on the attic of the arch? The matter is simple enough for those who follow the old theory that the arch was built by and for Constantine; but if the arch had been in existence since the time of Domitian and the attic that we now see takes the place of the original attic that was destroyed, it becomes a question whether the attic belongs to the Constantinian restoration or to a slightly earlier one of the third century.

In so far as the structure of the attic is concerned, it has already been noted, that whereas the whole of the arch up to the attic is of solid structural marble, the attic is a hollow construction in the form of a barrel vault of rubble and brick, against which the eight carved panels were set. A study of the construction shows that it cannot be earlier than the last half of the third century; its date would range approximately from 270 to 315, so far as can be judged from the brickwork facing. It might have been built under any emperor from Aurelian to Constantine.

The next clue is historic. The attic would be connected with a restoration of the arch due to some triumph of an emperor previous to Constantine, or to Constantine's restoration. Diocletian's triumph would be eliminated, as it was commemorated both by the *Arcus Novus* of the Via Lata and the pair of memorial columns in front of the Curia. The most probable occasions seem to be the triumphs of Aurelian (273) and of Probus (279).

The third clue is by far the most important. It is the head of the praetorian prefect. There are several instances of the inten-

tion of Roman sculptors of historical reliefs to give an exact portrait of the emperor's chief of staff, who was next in importance to the emperor himself in time of war. He stands close to the emperor, usually behind him; he is with him when he is on the raised platform. On the arch of Beneventum, beside fine portraits of Licinius Sura and Hadrian is one of Livianus as praetorian prefect. Out of the eight reliefs of this attic, six have the *praefectus praetorio*.

The reason for his absence in the other two is obvious. In one case all the figures beside the emperor in the entrance scene (North 1) are ideal figures—Virtus, Fortuna, Felicitas and Mars. There is no place for mortals. In the other case the subject is a congiarium to the people; a civil scene in which the praetorian prefect, who was a purely military functionary, took no part. His place was taken by the *praefectus urbi* or *praefectus annonae*.

In the six reliefs where the *praefectus praetorio* appears, the head is a portrait study of one and the same man, and this man is supposed by Mr. Jones to be M. Bassaeus Rufus, known to have been the praetorian prefect of Marcus Aurelius at the time of the Marcomannian-Sarmatian wars (168-177). But in studying this figure even from a distance I had suspected for a long time that the head had been recut and was not, as has always been supposed, the original portrait. When I was able to examine the reliefs close at hand, this suspicion became a certainty. The head had been worked over to change it from a portrait of a prefect of Marcus Aurelius or Lucius Verus¹ to one of a prefect of the later emperor under whom the reliefs were placed on the attic. In only two cases was it thought necessary to change the heads, those of the emperor himself and his prefect. The rest of the figures were not important enough to count. In the case of the head of the emperor himself, as it was always in the round and at quite a distance from the background, it was easier and better to cut off the original emperor's head and substitute an entirely new head of the reigning emperor. This is what was done. But these substitutes became quite easily detached and were lost or removed before the Renaissance. It is only a conjecture to say that they were heads of Constantine; this is quite a probable conjecture, however, and Constantine may have replaced an earlier substitute, as will become evident from what

¹ The prefect of the Parthian war was L. Furius Victorinus (159-167).

follows. On the reliefs in the Conservatori the original heads both of Marcus Aurelius and his praetorian prefect remain.

The head of the prefect presented quite a different problem from that of the emperor when it became necessary to change it. It was not even in high relief, so that it could not be removed, but must be recut *in situ*. The rest of the figure was not touched. I have photographed two of these heads, and they are given in Figures 7 and 8. Even a superficial glance will, I think, satisfy any unprejudiced observer that the technique of this head differs radically from that of every other head in any of these attic reliefs.

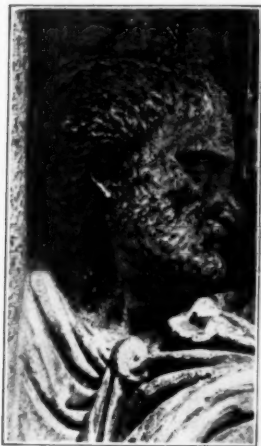


FIGURE 7.—RECUT HEAD
PREFECT IN SOUTH 1
(*Rex datus*)



FIGURE 8.—RECUT HEAD
PREFECT IN SOUTH 2
(*Captives*)

This fact was granted by every one who ascended the scaffold to examine the reliefs. In Figure 9, a typical group of heads shows the technique of the original sculptor. They are in the familiar Marcus-Aurelian style. This original style shows the extreme use of the drill, with deep grooves at right angles to the surface and undercutting; with curly hair and beard; strong contrasts; dramatic expressiveness; full lips, usually parted; deep-set eyes; fairly good modelling. If we turn to the prefect's head, we find that the drill is used in quite a different way, not driven deep and at right angles but diagonally; that the only deep grooves are some that were not obliterated in the recutting in parts usually less

prominent and closer to the background; that there is no undercutting or contrast of light and shade; that the hair is cut down so as to follow, instead of concealing, the outline of the head. The mouth also has thin lips; the moustache is almost or entirely eliminated, and the lips tightly closed. There is little or no modelling of facial planes, the forehead being marked with sharp lines such as the original artist never used. The treatment is crude throughout, showing a period of decadence quite unsuited



FIGURE 9.—GROUP OF HEADS
IN SOUTH 1 (Roman Style)

to the age of Marcus Aurelius.¹ If any one should be inclined, nevertheless, to argue that the requirements of portraiture might have forced the sculptor to a flat treatment of hair, thin lips, etc. he may be referred to the untouched head of the prefect on one of the reliefs in the Palazzo dei Conservatori, where the technique is not different from that of the rest of the reliefs. The prefect here accompanies the emperor on horseback, before whom two barbarian chiefs are kneeling. In this untouched head there is

¹ The split in the neck of Figure 8 appears to have been due to damage done to the relief, probably in the course of taking it down from its original position or setting it upon the arch of Constantine. The parts above the break are original, not restored.

just enough resemblance to our heads to show the common origin; how the later sculptor had to work on a face with aquiline nose, bald forehead, and rather straggling beard. I may say, also, that in the case of one of the attic reliefs, that of the Via Flaminia (North 2), the original head of the prefect, almost entirely concealed behind the emperor's head, appears to have seemed so inconspicuous as to have been left almost, if not entirely, untouched.

Granting, therefore, that in five cases out of six the head of the prefect was recut to resemble the prefect of the ruling emperor at the time of the transfer of the reliefs to the attic, does the technique of this recutting give any indication of the date when this transfer was made and, if so, how does it agree with the date indicated by the brickwork of the attic? We know that the dramatic, contrastful style of Marcus Aurelius lasted, with ever diminishing value, through the reign of Caracalla (†217). The time of Alexander Severus (222-235) seems to have been transitional, with a return to delicacy of effects. Then there begins a thin, flat, dry style, with increasing loss of technical ability and life, with stippling often used in place of channelling, with shallow (instead of deep) grooves, with thin lips, flat eyebrows, eyes *à fleur de tête*, hair trained flat, and beard thin and hardly changing the contour of the chin. This style lapsed into crudity after the time of Claudius Gothicus (268-270). Then, under Diocletian (285-305), an abortive revival took place which continued under Constantine. It did not pervade the entire field, but by the side of inept and lifeless works, there are others, such as the base of Diocletian's memorial column in the Forum and some statues of Constantine and his family. Here we find the law of frontality and a successful use of contrasts of light and shade and a return to deep grooves outlining the figures against the background. In any case, as Constantine, immediately after his victory over Maxentius in 312, abolished the praetorian guard and the office of military praetorian prefect, it is obvious that no portrait of such a non-existent official would have been cut in his time.

Evidently there is only one point in this evolution where the recut prefect's head will fit into the scheme: the period after the death of Claudius Gothicus and before the accession of Diocletian, between 270 and 284. Sculpture was decadent, but it had not yet entirely lost the ability to portray individual traits. None of the characteristics of the styles of Diocletian and Con-

stantine are present. The period is then circumscribed to the years of the triumphs of Aurelian and Probus. Between these two triumphs I will not venture to decide. This question is of minor importance. The vital point is that this head was not recut in the time of Constantine. I consider that these five heads of the prefect, recut in the time of Aurelian or Probus, may be regarded as a conclusive proof that the attic was rebuilt at that time and not under Constantine. Their evidence coincides with that of the historic probability and that of the structure of the attic.

A great deal has been said about Germanic and Sarmatian types and costume in connection with these reliefs, and this would militate against connecting any of them with an oriental campaign. As I cannot enter into a detailed description of the subjects in this paper, I shall merely call attention to the fact that the use of trousers and mantles of this type was common, as everybody knows, to Orientals as well as to the north-Europeans of this time. In the relief of the standard with the two imperial images, which I have considered to be the leading panel of the "Parthian" series, there are two barbarians. In the scene of the "Inauguration of the King" there are five or more barbarians. The types, especially in the latter relief, seem to fit an oriental race as well as a Germanic race, or even better. A study of the heads from this last scene (Fig. 9) will show what I mean. Of quite a different type are the two prisoners, one with his hands tied behind his back, who are being roughly haled before the Emperor. These are of the north-European type: heavier of build and shaggier of hair.

All that I have attempted to do in this paper is to give the evidence furnished by the reliefs for dating the attic and for deciding whether they are themselves take from one or from more than one monument. A complete description will be reserved for my general volume on the arches of Rome and Italy.

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MEDUSA II¹

THE VEGETATION GORGONEION

There is a group of Medusa monuments that seems to have escaped attention. This is the more peculiar because it is a fairly numerous and homogeneous group. It is the gorgoneion with vegetation. Probably the reason for the neglect is that this juxtaposition of the gorgoneion is found almost without exception in connection with tombs; sometimes on the architecture of the tombs themselves, but much more often on sarcophagi and urns. As all critics have taken the Medusa in connection with the tomb as an emblem of suffering and death, they have found it convenient to ignore the almost constant use of vegetation symbolism with the gorgoneion in this entire class.

I shall describe the monuments first, and reserve any general considerations till the end.

The earliest work is a series of terracotta antefixes in the Etruscan Museum of the Vatican.² They are archaistic in style and belonged, apparently, to a temple of the close of the fifth century B.C. Nine of these antefixes are preserved. In each one the head of Medusa, winged and with snakes knotted under her chin, is framed quite closely in three juxtaposed pairs of acanthus leaves that curve upward on either side. This became a classic type. There is nothing "horrible" in the type of face.

The bulk of the material of this class with which I am familiar is, however, not earlier than the third century B.C., descending to the second or third A.D. There is a wealth of it among the later works of Etruscan art, especially in chamber tombs and sepulchral urns. The most interesting instance is in the tomb of the Volumnii near Perugia. The pediment over the inner door-

¹ See *A.J.A.* XV, 1911, pp. 349 ff.

² The museum numbers are 161, 162, 163, 164, 165, 166, 176, 238 and 242. I was unable to obtain any information as to their provenience. Doubtless they are from the immediate neighborhood of Rome; Velitrae, Caere, Praeneste, or one of the Alban towns.

way (Fig. 1) is decorated with a scene in relief centering about a peculiar form of gorgoneion. Medusa occupies the centre of a disk, the entire ground of which is filled with a scale-like arrangement of foliage radiating from the Gorgon's head to the edge of the disk. Medusa is of the beautiful type with hardly a trace of the Hellenistic pathos; the heads of the two snakes with tails tied under her chin do not stand up as usual but nestle in her hair. The foliage proceeds directly from the head; there can be no doubt whatever that it is foliage, neither can there be any doubt that it has a symbolic meaning.¹



FIGURE 1.—MEDUSA AS VEGETATION SYMBOL; GABLE OF THE TOMB OF THE VOLUMNII AT PERUGIA (photo. Alinari)

On either flank of the disk is the curved sword or *harpe*, such as Perseus is usually figured as using in the decapitation. The *harpe* is generally conceded to be a sun emblem, especially as typical of the destructive aspect of the sun's rays. As early as ca. 2500 B.C. it was used as the weapon in the hand of the Babylonian gods. The sun-god Merodach—the counterpart of Perseus—is figured as wielding it in his fight with Tiamat, the primeval dragon. On each handle perches a dove, evidently

¹ It would be quite natural to assume that the disk is a schematic aegis. The scales are similar to those on many an aegis. I have been struck by the resemblance which the above design bears to the aegis with central gorgoneion on the coins of Mithradates struck for the cities of Pontus and Pamphylia: Amisus, Cabira, ChabRACTA, Comana, Amastris, and Sinope. Consult Imhoof-Blumer, *Griech. Münzen*, pp. 37 ff. and *Cat. of Greek Coins in the Hunterian Coll.* II, pp. 219 ff. The aegis on these coins, however, never has a circular outline, but is six-sided, eight-sided (the usual shape), or even nine-sided.

the symbol of Aphrodite as nature goddess. From below emerge the heads of Apollo on the left and Hermes on the right, recognizable both from their emblems and their types. The opposite pediment in the tomb of the Volumnii had a similar disk, which, had it been in good preservation, would have shown an analogous theme. It also was filled with a head, which has been broken away but which seems to have been surrounded by sun's rays within the disk in exact correspondence to the foliage of the Medusa disk. On either side of the doorway was a terracotta crested snake—the emblem of immortality.



FIGURE 2.—GABLE IN THE MUSEUM OF AQUILA (photo. Moscioni)

At Aquila in the Abruzzi there is a gable in the museum which bears the closest analogy to the one just described and was also evidently part of a tomb. Its central decoration is the Medusa head (Fig. 2). There is no encircling disk, but the circular scheme is adhered to in the outline of the mass of foliage, though it radiates only sporadically and irregularly. The two snakes are disposed in heraldic fashion above the head, and the pair of wings in the hair is curiously foliated rather than feathered. The idea of vegetation and fertility is emphasized by the two vases flanking the Gorgon and completing the theme. The difference between this theme and that of the tomb of the Volumnii is that here only one side of the Gorgon's activity—the productive—is featured. It is not easy to date this work; it

would seem to have the earmarks of a local, non-Etruscan, pre-Roman school not earlier than the third century B.C.¹

Passing from the field of funerary architecture to that of funerary urns, we find a considerable group of late Etruscan works of the vegetation Medusa type scattered through the museums of Chiusi, Volterra, Perugia, etc., showing that it was not a local but a general theme. It does not extend, however, beyond the field of Hellenic influence. There is, for instance, no trace of Medusa in any form in the tomb furniture, not even in the funerary stelae of the Etruscan necropoli of Bologna or any other centre north of a certain line in Etruria proper.



FIGURE 3.—ETRUSCAN URN IN THE MUSEUM OF CHIUSI (photo. Moscioni)

A fairly typical specimen of very summary workmanship is the travertine urn in the museum of Chiusi given in Figure 3. The winged gorgoneion, with two flamboyant knotted snakes and flanked by two dolphins (Apolline symbols), is set in a triple nest of rich plant life of crude execution. With this composition we return to the arrangement illustrated by the first work that was mentioned, the antefixes of the Vatican museum. Two

¹ The gorgon head is a favorite motif in the centre or ends of tomb gables. It appears, for instance, in a number of the gable façades of the rock-cut tombs in the district of Viterbo: Castel d'Asso, Bieda, Norchia, Sovana. It is carved or painted inside the chamber tombs at Chiusi (*Dep. de' Dei*, etc.) and Corneto (*Tomba della Pulcella*, etc.)

urns still in the tomb at Chiusi called *Deposito del Gran Duca*, have almost identical themes, better carried out.

There is a peculiar variant in the same museum (Chiusi), given in Figure 4, where two fronds shoot symmetrically from Medusa's neck, two serpents from her ears, and two wings from back of her temples.

Central Medusa heads on funerary urns, enclosed in foliage are, for example, *Cat. Nos. 28, 30, 397, and 476* at the Volterra museum; *Cat. Nos. 134, 335, 797, 1057, etc.* at the Chiusi museum; *Cat. Nos. 66, 68, and many more* at the Perugia museum.

In none of these works is there anything horrible, monstrous, or in any way terrifying or repulsive about the Medusa. She is



FIGURE 4.—ETRUSCAN URN IN THE MUSEUM OF CHIUSI (photo. Mosconi)

serene, normal in feature, without protruding tongue or tusks or gleaming teeth. Her mouth is not open; her face is without the extreme solar rotundity that Greek art ordinarily gave to it, as did also early Etruscan art. The reason, we shall see, was probably that this rotundity was due to an association with the sun-disk, which is not present in this vegetation aspect of Medusa.

As was the case with so many other features of the technique and themes of sculpture, Roman imperial art appears to have borrowed directly from the Etruscans the sepulchral Medusa. With the emphasis given to the reality of the future life by Etruscan theology, an emphasis probably of Oriental origin and transcending anything that we find in the Hellenic world except in the fields of Pythagorean and Orphic thought, it was natural that Etruscan art should have seized with avidity the main,

simple, Hellenic emblem for life-force and immortality, the Medusa. The Etruscans applied the emblem to the resurgence of life beyond the grave, as well as to the resurgence of life on earth in the spring. This aspect of the Medusa was echoed in Roman art.

A simple Roman form of the theme is on an urn in the museum of Palermo, given in Figure 5, where a distinctly Hellenistic Medusa is framed in a heavy festoon of varied fruits held by two charming Cupids. In the Vatican sarcophagus 806 (H², 1208), which has two garlands enclosing Medusa masks, the two Cupids are supplemented by a satyr, in the centre. This is one of the nor-



FIGURE 5.—ROMAN URN IN THE MUSEUM OF PALERMO (local photo.)

mal forms assumed in the Roman period by the vegetation-fruit emblem. It is no longer formed of growing or simple vegetable forms but of artificially arranged festoons of fruits, flowers, and fronds, or of cornucopias and baskets filled and overflowing with them. The festoon appears, with accessories that clearly illustrate the meaning of the theme, in a number of altar-shaped urns. In the urn of Figure 6, beside the two Cupids holding the festoon of fruits that frames the gorgoneion, there is a pair of eagles whose connection with apotheosis and life beyond the grave makes their presence peculiarly appropriate. The type of Gorgon here is of the intense Hellenistic solar sort, with unusually open mouth. In another altar-urn in the Vatican, that of Petronius Secundus (Fig. 7), the type is not exaggerated, and the place of the eagles is taken by the swans, whose connec-

tion with Apollo and immortality is also clear. The same birds are feeding below, as in the other urn.

An intermediate type is on a tripod in the Vatican museum, of which a detail is given in Figure 8 to illustrate how the fruit wreath is combined with the Medusa head in other classes of monuments besides the funerary. Of course no one could for a moment argue that either the Gorgons on the bowl or the tripod or the garland of fruit below it have any funereal significance!



FIGURE 6.—URN IN THE VATICAN MUSEUM
(photo. Moscioni)

The festoons that were used in Apollo ceremonials are known to have a special significance as emblems of the fruitfulness of which Apollo was the propagator, lord as he was of the first-fruits of the earth, in imitation of Dionysus and Triptolemus.

In connection with these Apolline characteristics it is important to note the association of Medusa with the Apolline griffin—also an emblem of eternity. This is to be found as early as the fourth or third centuries on Etruscan urns. In urn 78485 of the Florence museum, from the *Tomba Inghirami*, the entire decoration consists of a gorgoneion between two griffins, where Medusa takes the place of the more usual central vase: the same theme appears in No. 190 of the Etruscan Museum in Florence.

As an indication that it was a common idea to associate fruit and fruitfulness with funerary urns even before Imperial Roman times I will give (Fig. 9) an Etrusco-Roman terracotta urn from Toscanella, in the Etruscan Museum at Florence, where the most characteristic symbol of productivity, the dove, is combined with fruit on the whole decoration of the sarcophagus. The late Hellenic influence is evident, and it is an excellent instance of the cosmopolitanism of the period of the Gracchi.

A simplification of the vegetation theme is illustrated by No. 5540 of the museum at Florence, a late Etruscan urn where the head rises from a neck-rest of three acanthus leaves, while two snakes are heraldically set on the top of her head and she is flanked by two trees from which she is separated by Ionic



FIGURE 7.—ALTAR URN IN THE VATICAN MUSEUM (photo. Mosconi)

columns. The combination of serpent and vegetation was also sometimes made at this time (*ca.* third century B.C.) in the full figure as well as the gorgoneion. In the same museum, for example, No. 4969 is a charming half-figure in terracotta, with arms extended, each holding a sheaf of wheat, while on each side a serpent projects and then curves upward and back toward her neck.¹

Still another form is that in which the gorgoneion is supplemented not by garlands, but by baskets of fruit which either stand upright, as in the Aquila pediment, or are tilted so that the fruit is being poured out on the ground. This occurs, for example, in a sarcophagus in the Louvre (Clarac, 192, 535), on the Lateran sarcophagus of Gladia Primitiva (No. 861), etc.

¹ Similar figures are in the Etruscan Museum at the Vatican, in the Museo delle Terme, etc.

In the latter case the busts of the two deceased inside their medallion rest on a Medusa head with extended wings. Two Victories hold the medallion; on either side are the overturned baskets of fruit and two genii with torches. The gorgoneia in these types of compositions are so numerous during the two first two centuries A.D. that it would be needless to give a list of them. They can be found in the catalogues of Dütschke or Matz-Duhn, in Reinach's *Répertoire*, and in museum catalogues. The figures associated with the Gorgon in these vegetation compositions are dolphins, griffins, sphinxes, eagles, doves, swans and other birds, Victories, centaurs, satyrs and Erotes. Sometimes the



FIGURE 8.—TRIPOD IN THE VATICAN MUSEUM (photo. Moscioni)

Erotes hold horns of plenty. Recurring to the baskets of fruit, they seem to represent without doubt, in Roman dress, the *liknon* of the Eleusinian mysteries; the harvest basket containing the first fruits of the earth, which became one of the main mystic emblems of fertility and consequently of the Great Mother and then of Dionysus. In the initiation ceremonies of the Liknophoria the sacred basket filled with fruit was used as an important part of the ritual. It was also in use as a symbol at Delphi, being drafted into the service of Apollo, and it also became part of Orphic ritual.¹ Its use therefore in Medusa scenes goes back to early prototypes.

¹ See the development of this theme in Miss Harrison's *Prolegomena to the Study of Greek Religion*.

As a last, crowning example (Fig. 10), I reproduce a little-known but particularly beautiful and large sarcophagus, now in the Walters collection in Baltimore. It is one of the famous group found in the mausoleum of the Licinii (Rome) and was the tomb of a military leader of the time of Trajan or Hadrian. The gorgoneion is the central figure on both body and cover. It rests below on a growing palm tree, above on two horns of plenty. Vases overflowing with fruits stand on either side. Captives, trophies, and arms refer to the occupation and victories of the deceased. Winged victories and cupids occupy the bulk of the scenes.

It is hard to see how justification can be found for any of the current theories to explain the frequent use of the gorgoneion in the decoration of tombs, sepulchral urns, and sarcophagi.

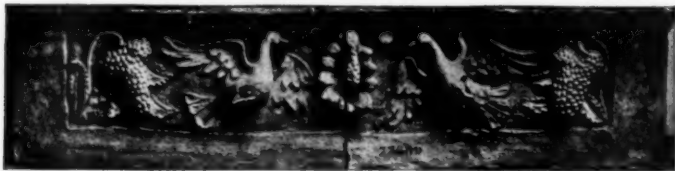


FIGURE 9.—DETAIL OF TERRACOTTA URN; ETRUSCAN MUSEUM, FLORENCE

These theories are that the Gorgon was used as an emblem of death or of pain, or as a protecting evil bogey. But if preconceptions are laid aside, and if the plain evidence of the monuments is alone admitted, the law of the association of ideas would seem to lead inevitably to just the contrary conclusion. Eros, the god of life, the dove of fertility, the Victories, the eagle and griffin of apotheosis, the first-fruits of the earth in the sacred basket or the horn of plenty; these and the rest all point to the Gorgon as the emblem of life, of victory over death, and of renewed life beyond the grave.

This group, will, I hope, help to destroy the delusion that Medusa's fundamental characteristic was apotropaic. This is a characteristic that not only was not fundamental but is non-existent. She protected not negatively but positively. This, however, is a theme for later consideration.

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FIGURE 10.—SARCOPHAGUS IN THE WALTERS COLLECTION IN BALTIMORE

THE TOMB OF ILARIA DEL CARRETTO

The tomb of Ilaria (Fig. 1), after suffering some vicissitudes, has found a permanent resting place in the left transept of the cathedral of Lucca. It has been much admired by Ruskin¹ and other visitors to the cathedral and has figured in all histories of Italian sculpture from the time of Vasari to the present day. The lady to whom it was dedicated was the daughter of Carlo, Marchese del Carretto, of an old and powerful family, the second wife of Paolo Guinigi, who in the early fifteenth century was at first the popular, then the hated tyrant of Lucca. It is natural to think that Paolo erected the tomb in his wife's honor soon after her death on December 8th, 1405. The date 1406 is assigned to it by Ridolfi² and Venturi,³ by Burckhardt,⁴ Bode,⁵ Burger,⁶ Fabriczy,⁷ Cornelius,⁸ Marcel Reymond,⁹ André Michel,¹⁰ and others.

Milanesi assigns the tomb to the year 1413. In his edition of Vasari's *Vite*,¹¹ he asserts in this connection "Secondo un documento ch'è presso di noi, parrebbe che Jacopo lavorasse quella sepoltura intorno al 1413." A document giving these statements as facts would be most important not merely for the date but also for the name of the sculptor. But from the guarded manner of Milanesi's assertion it seems possible that he is not reporting a fact but making an inference founded on Jacopo's presence in Lucca in the year 1413. If a document with explicit evidence on this subject actually exists, it is most regrettable

¹ *Modern Painters*, II, ch. 7.

² *L'Arte in Lucca studiata nella sua Cattedrale*, p. 110.

³ *Storia dell'Arte Italiana*, VI (1908), p. 69.

⁴ *Cicerone*, II (1904), p. 462.

⁵ *Italienische Plastik* (1905), p. 128.

⁶ *Das florentinische Grabmal* (1904), p. 256.

⁷ *Arch. Stor. Arte* (1897), p. 72.

⁸ *Jacopo della Quercia* (1896), p. 22.

⁹ *La Sculpture florentine*, II (1898), p. 35.

¹⁰ *Histoire de l'Art*, III, (1908), p. 540.

¹¹ Vol. II, p. 112, note 1.

that neither Milanese nor his successors Borghesi and Banci published it in the *Documenti per la Storia dell'Arte Senese*, where they published many documents concerning the work of Jacopo della Quercia.

An earlier date for the monument should be assigned by those who follow the sequence of events given by Vasari. He says in his life of Jacopo della Quercia that that artist went from Siena to Lucca, and after carving the Ilaria tomb went to Florence and entered the competition for the bronze doors of the Baptistery.



FIGURE 1.—TOMB OF ILARIA DEL CARRETTO, LUCCA

As this contest took place in the year 1401, the tomb of Ilaria would have to be dated at least four years before her death.

As for the date, I am inclined to believe that the original monument, whatever its form, was erected in 1406, if for no other reason than that by 1407 Paolo Guinigi married his third wife, Piacentina, and in 1418 his fourth, Jacopa Trinci, and that it would doubtless have suited his convenience to have each wife properly disposed of before he married again.

Let us then suppose that Ilaria was suitably entombed in 1406; a second problem confronts us. Is the tomb as it stands the handiwork of Jacopo della Quercia? This attribution is, so far as I know, universal, and the beautiful tomb has contributed largely

to the reputation which Jacopo della Quercia has sustained as one of the founders of Renaissance sculpture. Let us examine the evidence on which it rests. Paolo Guinigi had as a chronicler gonfaloniere Giovanni Sercambi, whose *Croniche* have been published by Salvatore Bongi, Lucca, 1892. Sercambi describes the death of Ilaria, but makes no allusion to her tomb. Bongi, on p. 413 of Parte Seconda of this work, adds the following note: "Nel codice originale da noi seguito, in margine a questo capitolo della morte della seconda moglie di Paolo (Guinigi) si trova la seguente postella di scrittura del cinquecento inoltranto: 'Nota come la statua di marmo che è nella sagrestia di San Martino la fece fare il Sig. Paolo per la detta madonna Ilaria, ed è di mano di Iacopo della Quercia senese scultore illustre.' " This attribution to Jacopo della Quercia is not that of the chronicler of the house of Guinigi, as André Michel asserts,¹ but of a marginal annotator of the late sixteenth century. This annotator doubtless derived his information from Vasari, whose book was published first in 1550, and a second edition in 1568. Vasari speaks of the *bellezza della figura* and of the base on which are *putti* with festoons, indicating that the monument we see today is essentially that which he may have seen in 1550. The attribution to Jacopo della Quercia dates apparently from Vasari's somewhat untrustworthy account of that sculptor. As Vasari erred when with great positiveness he assigned to Jacopo della Quercia the well known relief of the Assumption over the Porta della Mandorla of the Cathedral of Florence—now proved to be by Nanni di Banco—it is not unlikely that he also erred in his attribution of the more remote Ilaria tomb. Concerning it we have no contemporary evidence. We are therefore compelled to examine the tomb in relation to the established works of Jacopo della Quercia and decide the question of authorship for ourselves on considerations of style alone. The following monuments: (1) The Trenta altar-piece at S. Frediano, Lucca (1413–1422), (2) The slab tombs of Lorenzo Trenta and his wife in the same church (1416), (3) The Fonte Gaia at Siena (1414–1418), (4) The font in the Baptistery at Siena, containing his Zacharias relief (1417–1430), (5) The portal sculptures of S. Petronio, Bologna (1425–1438), and parts of the Bentivoglio Tomb at S. Giacomo, Bologna, form a series from which the style of Jacopo della Quercia may be securely determined. In these works we may trace an obvious

¹ *Histoire de l'Art*, III, 540.

continuity of style. We have only to compare the Sapienza of the Fonte Gaia with the Madonna over the portal of S. Petronio to see how closely Jacopo adhered to type. From first to last his forms are heavy, his drapery massive and full of irregular and inexpressive querks and turns. He is not a variable genius of whom we might expect the reposeful, stately figure of Ilaria to be succeeded by the labored, florid forms of the Trenta altarpiece. Classed with his works the Ilaria tomb stands out miraculously. It has no ancestors, at least not in the Sienese school from which Jacopo came, and no descendants, at least none in the cycle of Jacopo's works.



FIGURE 2.—TOMB OF ILARIA; HEAD

If we take a wider survey, where else do we find in Italy tombs of this type? We can almost count upon our fingers the free-standing Italian tombs. Through the middle ages, and with few exceptions throughout the Renaissance, Italian sepulchral monuments, when erected in the churches, were built against the wall or set into the pavements. Even the Ilaria tomb, after its so-called destruction, was set up in the Cathedral as a wall tomb, and only in 1887, when the missing slab from the base came back from Florence, was it reërected as a free-standing tomb. Marcel Reymond¹ in 1898 pointed out that tombs of this character do not occur in Tuscany, but are common in France. Cornelius,²

¹ *La Sculpture florentine*, II, p. 35.

² *Jacopo della Quercia*, pp. 66, 67.

on the other hand, while pointing out its affinity with northern monuments would have us believe that it does not differ essentially from the type of its time and country. The same impression is conveyed by Ruskin. But this recumbent figure shows many features not found elsewhere in Italy. Ilaria wears a



FIGURE 3.—TOMB OF CONSTANZA
DE ANGELOLA; POBLET

northern type of turban, her hair is bound in French style with ribbons (Fig. 2), her garment with its high, stiff collar, its large openings for the long pendant sleeves, the stiff cuffs have no parallels on Italian tombs. But French and Spanish tombs exhibit all these details of costume. We may also notice the dog at Ilaria's feet. Vasari explains it as an emblem of fidelity, without drawing attention to its extreme rarity on Italian tombs. More than a hundred photographic reproductions of Italian tombs with recumbent figures lie before me and I find only a few isolated examples in which a dog crouches at the feet of the departed, and these in regions like Milan and Naples, where foreign influences were strong. On the other hand, in French and Spanish tombs, the dog or the lion is almost invariably present. There is still another feature which links this tomb with those of foreign origin. Etruscan, Roman, and Italian tombs of this type for the most part represent the deceased as reclining or asleep upon a funerary couch or bier with a mattress or a shroud carefully folded beneath

them. Here, as in French and Spanish tombs, the lady lies upon the bare slab, with nothing but the two pillows to minister to her comfort.

I am therefore strongly inclined to affirm that this slab, in spite of its being found in an Italian town and serving as a memorial to an Italian lady, is so foreign in type that we must suppose

it to have been carved by some foreign sculptor or by an Italian sculptor with foreign training. This hypothesis gains in weight when we read of the cosmopolitan tastes of Paolo Guinigi. He had foreign architects in his employ and was a passionate collector of French goldsmith work.¹ French songs were sung in the open piazza at Lucca, and French novels translated into Italian for the amusement of Paolo and his friends.² Paolo Guinigi cultivated foreign relationships so far that he actually

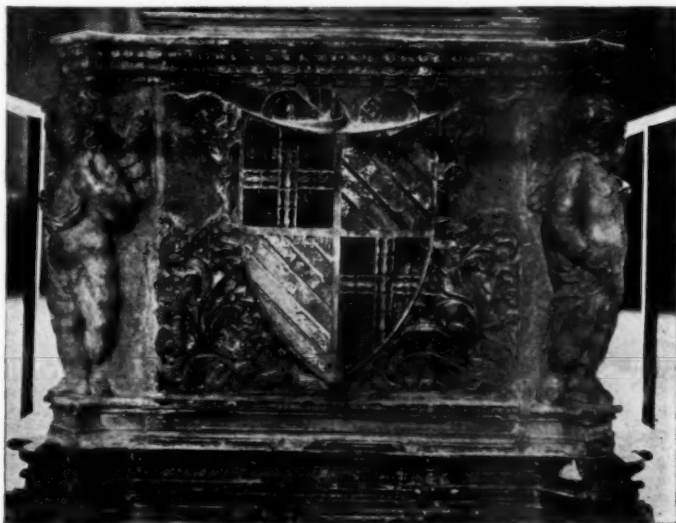


FIGURE 4.—TOMB OF ILARIA; COAT OF ARMS

secured Ladislaus, King of Naples, to stand as godfather and as name-father for his son.³ In order to emphasize the foreign character of this beautiful effigy of Ilaria, I would place alongside of it the sepulchral slab of Donna Constanza de Anglesola (Fig. 3) who died in 1401 and was buried in the now ruined monastery of Poblet (Catalonia).⁴ Where in all Italy can we find a closer parallel to the Ilaria tomb?

¹ Supino, *La Scultura in Bologna nel secolo XV*, p. 47.

² Bongi, *Le Croniche di Giovanni Sercambi Lucchese*.

³ Mazzarosa, *Storia di Lucca*, pp. 262, 269; Tommasi, *Sommario della Storia di Lucca* (in *A. Stor. Ital.*, vol. X), p. 296.

⁴ Carderera y Solona, *Iconographia Española*, I, pl. 34.

On the other hand the sarcophagus seems to be Italian, and would appear, indirectly or directly, to have been inspired by the remains of classic sculpture.¹ It is quite conceivable that even Jacopo della Quercia may have had a hand in the carving of this sarcophagus, for somewhat similar mouldings appear in his Trenta altar-piece in S. Frediano, and foliage not unlike that which surrounds Ilaria's coat of arms, and a putto and garland motive somewhat similar to that of the sarcophagus, occur also



FIGURE 5.—TOMB OF ILARIA; FOLIATED CROSS

in the decoration of his Fonte Gaia at Siena. The resemblance, however, is not so close as to compel us to attribute these otherwise very different monuments to the same master mind.

This sarcophagus, so far as I know, has never been adequately published, and I shall not attempt to give it the detailed study it deserves. However, the photographs, several of which are here published for the first time, should assist in the formation of a better appreciation of the monument. Figure 4 presents Ilaria's stemma or coat-of-arms, which consists of the Guinigi insignia quartered with those of the Carretto family. The

¹ See Altman, *Architektur und Ornamentik der Antiken Sarcophage; Die römischen Grabaltäre der Kaiserzeit*.

Guinigi arms are: *Gules*, a cross *argent* charged with eighteen or twenty lance heads *azure*. The Carretto arms are: *Or*, five bendlets *gules*. These are here blazoned quarterly on a fine shield suspended on a hook by means of a broad strap. It is surrounded by florid Gothic plants bearing seeded flowers, suggested perhaps by Giovanni di Ambrogio's more beautiful foliage on the jambs of the Porta della Mandorla of the Cathedral of Florence. It may not be without significance that the cornice moulding of the sarcophagus with its crockets and consoles is found again in the cornices of the Porta della Mandorla. The general design of this short side of the sarcophagus is attractive in itself, but it seems not to have been composed with due relation to the reliefs on the long sides. In its present condition our sympathies are roused for the two *putti* whose wings are so abruptly cut away.



FIGURE 6.—TOMB OF ILARIA; PUTTI

The other short side of the sarcophagus (Fig. 5), with its quatrefoil elaborated into a foliated cross, recalls also the ornaments on the architrave of the Porta della Mandorla. It may be remarked that the foliage is in higher relief than that on the opposite side, and that ample space is left for the completion of the wings of the corner *putti*. The absence of a patina corresponding to that on the other short side suggests that this relief may have undergone a thorough recutting.

A comparison of the long sides of the sarcophagus brings out marked differences of sentiment and of execution. On one side (Fig. 6) the *putti* are sad, overburdened by the garland. They are veritable funerary genii oppressed by their solemn task. The garlands are exceedingly massive, like lumps of clay on the surface of which are lightly sketched Gothic foliage and fruit. The other side (Fig. 7) breathes a freer spirit. The *putti* are more spirited, stepping as if in a choral dance. The garland also is treated with a lighter touch, is more plastic in form, and has a

distinctive character given to it by the long lanceolate leaves which all but conceal the fruit. If this relief seems to be in better condition than the other, this is perhaps due to its having been long preserved in the Guinigi palace at Lucca and in the Uffizi and the Museo Nazionale at Florence before being returned to its place on the sarcophagus.

There are some, but not many, points of comparison between these reliefs and the work of Jacopo della Quercia. It is unfortunate that his *putti* with garlands in the Fonte Gaia at Siena are so damaged, for now they seem but a faint reflection of the *putti* on the Ilaria tomb. Nor do Jacopo's figures of the Christ child help the comparison. Perhaps the closest analogies are to be found in the *putti* bearing consoles which support the architrave of the main portal of S. Petronio at Bologna. But the resem-



FIGURE 7.—TOMB OF ILARIA; PUTTI

blance is altogether too vague to warrant the assertion that they are by the same hand.

As with the effigy of Ilaria, so with these *putti* and garlands we are dealing with the productions of a sculptor whose ideals of beauty are antagonistic to those displayed in all the authenticated works of Jacopo della Quercia. Jacopo was not the sculptor likely to have been selected by an aristocratic connoisseur to carve the image of his beautiful wife. He was essentially coarse in his conceptions, vulgar and baroque in expression, though capable of massive and strong work. He nowhere shows the restraint, the refinement, the classic spirit displayed by the sculptor of the Ilaria tomb.

To those who have long associated with the Ilaria tomb the name of Jacopo della Quercia it may be disquieting to be asked to abandon this attribution before another sculptor's name is furnished in his place. But let us suppose that this monument were recently unearthed and unattributed, who would think of

attributing it to a Sienese sculptor and especially to Jacopo della Quercia? We should rather think of some sculptor trained in the best French traditions, whose mind was awakened also by the best sculpture of Florence—some one who admired Andrea Pisano's Baptistry Gates and Giovanni di Ambrogio's Porta della Mandorla. Is it possible that Jacopo during his stay in Florence could have received the inspiration to produce this masterpiece and then have lapsed for the rest of his life into comparative mediocrity? Is it not more likely that some other sculptor deserves the credit for this beautiful tomb? Some day, perhaps, we may be able to discover his name.

ALLAN MARQUAND.

PRINCETON, N. J.

TOPOGRAPHICAL STUDIES AT SETIA

Two years ago, after I had completed my researches in the territory of ancient Privernum,¹ I planned to study in the same manner the neighboring territory of Setia. There are two recent works on the history and remains of Setia by local antiquarians;² but these, although they contain much valuable material, are too fanciful and unscientific.³ At the earliest opportunity, therefore, in the summer of 1912, I began my study of Setia and vicinity, intending to describe and locate accurately the existing ancient remains. On account of the season and the limited time at my disposal, I confined my attention to two points, first, the remains of the town itself, and second, the road ascending to it. The results of my researches are here briefly presented under

¹ See *A.J.A.* XIV, 1910, pp. 318-323; XV, 1911, pp. 44-59, 170-194, 386-402.

² Vincenzo Tufo, *Storia Antica di Sezze*, Veroli, 1908; Filippo Lombardini, *Storia di Sezze*, Velletri, 1909. The latter is a revision, published by the author's son, of his previous work, *Della Istoria di Sezze*, Velletri, 1876, which I do not cite, as it has been superseded.

³ I have also consulted the following earlier accounts by natives of Sezze: Ciammarucone, *Descrittione della Città di Sezze Colonia Latina di Romani* (1641); Corradini, *De Civitate et Ecclesia Setina* (1702), and *Vetus Latium Profanum & Sacrum. Tomus Secundus* (1705). Other short descriptions of no great value are: Cayro, *Notizie delle Città del Lazio Vecchio e nuovo*, Vol. II (1816), pp. 182-189; Westphal, *Die römische Kampagne* (1829), pp. 47, 49, 53-4; Marocco, *Monumenti dello Stato Pontificio*, Vol. VI (1835), pp. 7-66; Moroni, *Dizionario di erudizione storico-ecclesiastica*, Vol. LXV (1854), pp. 56-81; Fonteanive, *Avanzi detti Ciclopici nella Provincia di Roma* (1887), pp. 149-152; Abbate, *Guida della Provincia di Roma*, Vol. II (1894), pp. 499-501; Nissen, *Italische Landeskunde*, Vol. II² (1902), pp. 645-6; Frothingham, *Roman Cities in Italy and Dalmatia* (1910), pp. 72, 80; *C.I.L.* X. p. 640; *Smith's Dictionary of Geography*, p. 971; *Encyclopedia Britannica*, 11th Edition, *Setia*.

In citing any of these works, or the works of Tufo and Lombardini, I shall give only the author's name, except in the case of Corradini, *De Civitate et Ecclesia Setina*, references to which will have the title of the work added, to distinguish them from the more frequent references to the *Vetus Latium*.

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these two headings, to which I have added a short discussion of the inscriptions from Setia.¹

1. THE TOWN OF SETIA

Ancient Setia was situated on the hill now occupied by the town of Sezze, which rises abruptly to a height of 305.60 metres² from the Pontine Marshes, about six kilometres to the north-east of Forum Appi and the Via Appia. There is no evidence that this was the site of an old Volscian settlement;³ our first certain information is that in 382 B.C. the Romans established a Latin colony,⁴ to which new colonists were added three years later.⁵ Its foundation, therefore, marked the farther advance of the Romans into Volscian territory, which they had already begun to secure by founding Norba in 492, *quae arx in Pomptino esset*.⁶

Only a few points in the history of Setia need be given here. In general it was loyal to the Romans, and, with Norba, suffered constantly from the incursion of the Privernates, until the latter were conquered.⁷ The leader of the Latin revolt of 340 B.C., L. Anniius, however, was a Setine,⁸ and in 209 B.C. Setia was one of the twelve colonies that refused aid to the Romans.⁹ In 198 B.C. Carthaginian hostages were quartered here, who nearly succeeded in a serious revolt.¹⁰ We are told, on very unreliable authority, that Sulla captured Setia in 82 B.C.,¹¹ and that the triumvirs sent

¹ I am especially indebted for favors to Director Jesse Benedict Carter and Mr. Albert W. Van Buren, of the American Academy in Rome, and to the following citizens of Sezze: Prof. Rag. Cesare Montesi, Secretary of the Commune, Sig. Francesco Diez, Sig. Francesco Lombardini, the brothers Maselli, and Sig. Colombo Pasqualucci.

² This is the height as given by Lombardini, p. 9; the height given on the Government maps, 319 m., is to the top of the tower of S. Pietro.

³ For an alleged reference to Setia as one of the *Latin* confederated towns in Dionys. Hal. V, 61, see Mommsen, *History of Rome* (English edition), Vol. I, pp. 448-9, n. 1.

⁴ Vell. Pater. I, 14.

⁵ Livy, VI, 21.

⁶ Livy, II, 34.

⁷ Livy, VII, 42, 8; VIII, 1, 1 ff.; VIII, 19, 5 ff.

⁸ Livy, VIII, 3, 8-9.

⁹ Livy, XXVII, 9, 7, cf. 10, 10.

¹⁰ Livy, XXXII, 26, 4-14.

¹¹ Appian, B.C. I, 87. In Plutarch, *Sulla*, 28, which agrees with the narrative of Appian in other respects, Setia is not mentioned, but Marius, it is said, met Sulla *πρὸς Συγυλιαν* before his flight to Praeneste.

prove that the line of the mediaeval and modern walls generally follows that of the ancient wall.

Starting at the Porta Pascibella, we find our first piece of ancient wall adjoining the gate on two sides of the church of S. Parascève (Fig. 1, 1). Inside the gate, it is built into the northern wall of the church for a length of 12.30 m. and a height of 2.70 m. Then, after a gap of 2.50 m., in which the old corner is concealed by a modern projection, it appears for about 4.10 m. on the outside of the gate, preserved to a height of about 3.75 m.¹ This fragment, like all the others, is built of the local limestone. It is

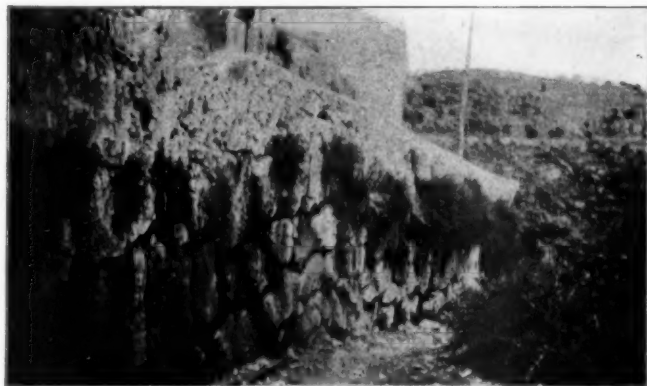


FIGURE 2.—FRAGMENTS OF THE TOWN WALL OF SETIA

much battered, but is apparently not in the "polygonal" but in the "quasi-ashlar" style.²

The next two fragments are not important. The first (Fig. 1, 2), 12.35 m. beyond the one just mentioned, is traceable for 23.20 m.; it is of "polygonal" masonry, but the exact variety cannot be determined. The next fragment (Fig. 1, 3), 64.90 m. farther on, consists merely of ancient stones built into the modern wall for 9.75 m.

The first well-preserved piece of wall is 10.75 m. farther on (Fig. 1, 4; Fig. 2.) It is 37.20 m. in length and 3 m. in height,

¹ This locality has been much changed in recent times by the destruction of an archway and buildings near the church; see Lombardini, pp. 75-6. Corradini, pl. 37, shows its former appearance.

² For a definition of the term "quasi-ashlar" masonry, see my article in *A.J.A.* XV, 1911, p. 46, note 6, and p. 51.

The masonry is distinctly of the "third polygonal" style, with the blocks carefully fitted and their faces smoothed.¹

Of even greater interest is the next fragment, 29 m. beyond the last one (Fig. 1, 5; Fig 3). This has at its eastern end a postern gate, 1.19 m. in width, which is now filled up to within 1.40 m. of the top; its total length is about 7 m. It is built of ashlar masonry; this practice of using ashlar masonry about the gates of polygonal walls is common elsewhere.²

After 26.50 m. more we find what may be a piece of ancient wall, 8 m. in length (Fig. 1, 6). From the end of this the distance



FIGURE 3.—FRAGMENT OF THE TOWN WALL OF SETIA, WITH POSTERN GATE

is 23.10 m. to another battered fragment of four courses, only 1.60 m. in length (Fig. 1, 7). But then, after 15.50 m., begins another continuous piece of the wall, 32.30 m. in length (Fig. 1, 8). The eastern half of it is of the "third polygonal" style; but the western half is of a new variety of masonry of which we shall see other examples, a "quasi-ashlar" masonry, with the surfaces of the blocks carefully rusticated, so that they resemble projecting cushions.³

Within the next 206.70 m. there exist three fragments of wall in the positions indicated on Figure 1 (9, 10, 11), the antiquity

¹ For this style, see the articles cited in *A.J.A.* XV, 1911, p. 46, note 6.

² The Lion Gate at Mycenae is an early example.

³ For remains of similar masonry in the territory of Privernum, see *A.J.A.* XV, 1911, pp. 51-55.

of which is doubtful. The first, 7.50 m. in length, looks like parts of two courses of "quasi-ashlar" masonry built into the modern wall at some distance from the ground. The second, a battered polygonal fragment, is merely a succession of displaced blocks for six of the 8 m. of its length, while the third, of "quasi-ashlar" work, consists of one stone from each of five courses, probably *in situ*.

At the end of the 206.70 m. we reach the finest piece of the wall now existing (Fig. 1, 12; Figs. 4, 5). Commencing with what seems to be a corner, this massive wall of the "third polygonal" style extends for nearly 40 m.; its greatest height is over 8 m.

After a gap of 9.50 m., there is a similar piece (Fig. 1, 13), 5 to 6 m. in height, which after 15 m. turns toward the town at right angles; it can be traced for 3.50 m. in this direction before it is hidden by the modern buildings.

11.50 m. out from the corner just mentioned are the remains of a great projecting tower or bastion that is built of the "quasi-ashlar" rusticated masonry (Fig. 1, 14; Fig. 6). Its southern side is 3 m. in length, its front 30.50 m., but the northern side cannot be measured, as it is covered by the later walls; its height near the southern corner is 7.70 m.

It is probable that this great outwork protected the gate at which the road from the plain entered the town. Professor Frothingham assumes this on one of his unpublished plans of the region,¹ on which this road turns at the Madonna della Pace



FIGURE 4.—FRAGMENT 12 OF THE TOWN WALL OF SETIA, SHOWING HEIGHT

¹ Mr. Albert W. Van Buren called my attention to these plans, which were made during Mr. Frothingham's survey of this region in 1895, and are now in the possession of the American Academy in Rome. My detailed plan of

(Fig. 1, e), passes below the Tempio di Saturno (Fig. 1, d) and along the great terrace wall (Fig. 1, b), and enters here. It is also possible to assume that the road entered the town by the route of the modern road, passing between fragments 16 and 17 of the wall; but the question cannot be decided for lack of evidence.

In mediaeval times, at any rate, there was an entrance to the town at this corner, of which there are extensive remains (Fig. 1, a). The line of the front of fragment 14 is continued by 4.70 m. of mediaeval wall, which is built of concrete faced with *opus incertum*. Then comes an arched opening 1.80 m. in width, flanked



FIGURE 5.—FRAGMENT 12 OF THE TOWN WALL OF SETIA

by ashlar masonry, with stone voussoirs above; this admits to a passage, now partially filled, that ends beneath a mediaeval tower about 25 m. inside the town. This passage was later extended down the hill from the arched opening with walls of much poorer concrete faced with *opus incertum*, which are now destroyed beyond a distance of 4 m. There are other traces of mediaeval walls to the north of the arched opening, in the line of the front of fragment 14; these, however, clearly have nothing to do with the mediaeval town wall, which turns abruptly up the hill beyond the archway.

the remains of Setia (Fig. 1), however, is based on more extensive observations and differs much from his, in which the draughtsman has made several errors. For brief accounts of his surveys, see *A.J.A.* I, 1897, pp. 60 ff. and his *Roman Cities in Italy and Dalmatia*, pp. 76 ff.

I have described in detail this mediaeval entrance because most previous writers have stated that it was the ancient entrance to the town,¹ or a part of the ancient *curia*;² they include also among the remains of the *curia* a row of mediaeval vaults that were built against the outside of the ancient bastion, and other vaults above it. There is absolutely no foundation for their statements.

There can be no doubt that the next fragment of wall (Fig. 1, 15) belongs to the ancient wall of the town and marks its limit in this direction, as it follows exactly the edge of the rugged height

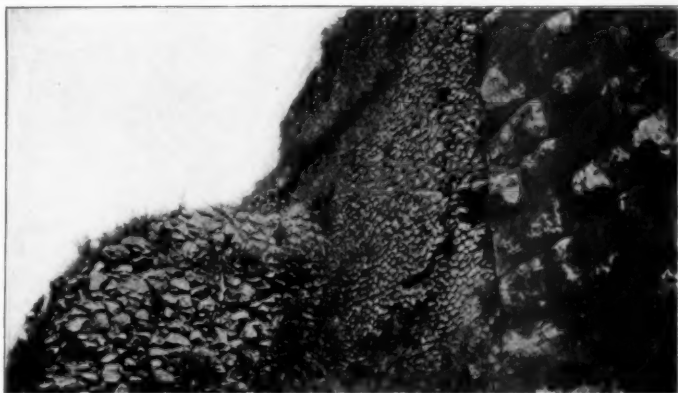


FIGURE 6.—NORTHWESTERN CORNER OF BASTION (FRAGMENT 14)
SHOWING LATER ADDITION (a)

on which the town was built to a corner that juts out toward the Pontine Marshes.³ Its length to the corner is 30.30 m., and it can be traced for about 6 m. beyond the corner; it varies in height, according to its preservation, from a single course to 4 m. It is chiefly of the "third polygonal" style, changing to "quasi-ashlar" at the corner.

¹ As Marocco, p. 11, Abbate, p. 500, Lombardini, p. 27. On Professor Frothingham's plan there is no indication that these remains are not as ancient as the rest of the wall.

² Corradini, *Vetus Latium*, pp. 28-30, *De Civitate*, p. 11; Westphal, p. 53; Tufo, pp. 62-3.

³ The belief of Corradini, pp. 4-5, Marocco, p. 12, Tufo, pp. 13-19, 23-26, and Lombardini, pp. 37-8, that the town extended much farther, even to S. Sosio (Fig. 9, 10) and the Madonna dell'Appoggio (Fig. 9, 8), is quite erroneous.

It is not clear what relation the next fragment (Fig. 1, 16) bears to the line of wall. It consists of two pieces of "quasi-ashlar" rusticated masonry, one 5.80 m. in length and 2.75 m. in height, the other a corner piece, 1.50 m. and 11.40 m. in length on its two sides, and 2.70 m. in height at the corner. Compared with the other pieces of wall, it is almost too far down the hill to be a part of the town wall; in that case, it is probably a separate out-work guarding the road, which, as I have just suggested,¹ may have entered the town at this point.

The next fragments (Fig. 1, 17, 18), however, apparently form part of the town wall. The first of them, although incorporated in a modern partition, and somewhat rebuilt, is probably ancient. Its length is 10.60 m., its greatest height, 2.60 m.; the masonry is "quasi-ashlar" and smooth faced. The other fragment consists merely of three or four stones.²

The four remaining fragments indicated on Figure 1 are unquestionably antique, and are all portions of the town wall. The first (Fig. 1, 19), of the "quasi-ashlar" rusticated type, is traceable for 9.80 m.; its greatest height is 1.20 m. Nearby is the second fragment (Fig. 1, 20), a series of ancient blocks, built into a modern house for a distance of 6 m. Not far away begins the longest piece of the entire circuit (Fig. 1, 21); it runs for 46 m. beneath the mediaeval town wall and towers and the church of S. Lorenzo, with a height that varies greatly but is never imposing. The masonry is again "quasi-ashlar" and rusticated. Finally, there is preserved beyond the Porta S. Andrea a peculiar double jog of ancient wall (Fig. 1, 22), formed by three battered pieces 3.30, 3.60 and 6.50 m. in length, which reaches a height of 2.50 m. The modern house and garden walls follow so exactly the intricacies of this piece that we must believe that the line of the other modern walls along this edge of the town represents approximately the line of the ancient wall on this side.

Within the area enclosed by this wall are remains of two other lines of wall, both in the southern part of the town. The principal fragment of the outer one of the two lines (Fig. 1, 23) lies at some distance from the rest in the garden of Sig. Maselli. It is 12.10 m. in length and about 3 m. in height. Five other battered fragments (Fig. 1, 24) are preserved in the walls of houses on the

¹ See above, p. 40.

² Beside the Porta Paolina are two other bits of wall, the exact antiquity of which is too dubious to admit them to the list of fragments.

northern side of the Via Corradini. Their length, beginning with the eastern one, is 2.10, 6.80, 2.40, 2.70, and 2.80 metres; the height of the longest one, which is the best preserved, is over 4 m. The accompanying illustration of this piece (Fig. 7) shows well the "quasi-ashlar" rusticated masonry employed.

The inner line (Fig. 1, 25, 26, 27) extends along the foot of the cliff above which S. Rocco, the highest point of the city, stands. Its imposing remains are visible in the rear courts and rooms of several houses on the Via Cavour. The piece farthest to the west is in the court of No. 37b (Fig. 1, 25); it is 11 m. in length and 6 m. in height. The next piece (Fig. 1, 26; Fig. 8) is in the courts of Nos. 29-23 and ends at the foundations of the apse of S. Rocco; it is 14.20 m. in length and about 6.70 m. in height. The third piece (Fig. 1, 27) is just to the east of the apse of S. Rocco, in a back room of No. 19; it is 3.20 m. in length and over 4 m. in height. These are all built of the "quasi-ashlar" rusticated masonry.

Local historians and others have called these inner circuits of city wall, and believe that the town was surrounded by three lines of wall.¹ It is also suggested that they represent successive stages in the growth of the city.² These theories are erroneous. It is strange, if these are circuit walls, that traces of them are found in only one portion of the town. Besides, the outer one of the lines is too near the town to be practical as a second circuit. This line, I am inclined to think, is a retaining wall for a street.³ The inner one of the lines may be a retaining



FIGURE 7.—PORTION OF INNER CIRCUIT OF WALL (Fig. 1, 24) IN VIA CORRADINI

¹ Corradini, pp. 35-6; Marocco, p. 11; Fonteanive, p. 151; Tufo, pp. 19-21; Lombardini, p. 26.

² Abbate, p. 499; Tufo, p. 21.

³ Westphal, p. 53, suggested this.

wall for the citadel as has been supposed; but it is strange that such a massive wall is found below the citadel on the side where the perpendicular cliff makes such protection unnecessary, while on the other sides of the supposed citadel, where protection was needed, there are no traces of such walls. I believe that this inner wall was a retaining wall at the rear of some area, sacred or otherwise; there are walls similarly built against the face of the cliff at Cora, and many such walls, made of *opus incertum*, on the terraces of the Temple of Fortune at Praeneste.



FIGURE 8.—PORTION OF INNER CIRCUIT OF WALL (Fig. 1, 26) IN VIA CAVOUR

The date of all these walls can be fixed from the fact previously stated that there is no evidence of a Volscian settlement here before the foundation of the Roman colony in 382 B.C.¹ The presumption, therefore, is that they were built on or after that year by the Romans, and this presumption is strengthened by the fact that the town walls of Norba and most of the polygonal walls in the territory of Privernum are of Roman origin.² In fact, the "quasi-ashlar" portions of the walls at Setia, as Mr. Ashby has recently stated, may belong to a much later period, being built merely as "intentional archaisms."³

We have the evidence of inscriptions for a temple of Apollo,⁴ a shrine of Augustus,⁵ a basilica,⁶ and some structure in which

¹ See p. 35, n. 4.

² See *A.J.A.* XV, 1911, p. 56, with references there given.

³ *Encyclopedia Britannica*, 11th Ed., article on Setia.

⁴ *C.I.L.* X, 6463 (of the best period).

⁵ *C.I.L.* X, 6461 (Augustan); cf. 6464 (1st century), 6469 (Trajan), for the Augustales.

⁶ *C.I.L.* X, 6462 (late Republic).

games were held,¹ at Setia. There are no extant remains of any of these structures, and even the sites cannot be exactly fixed. I hazard the guess that the temple of Apollo was at or near S. Lorenzo (Fig. 1, 28). The inscription referring to it is in a pharmacy not far distant; and it is said that two columns of some pagan edifice still exist in S. Lorenzo.² Farther, in the garden of Sig. Pasqualucci, just below the church, was found a fragment of Doric frieze, adorned with bucrania and rosettes, now in the Municipio; and I discovered another larger piece with rosettes, and a fragment of cornice, built into a modern wall that rests on fragment 21 of the ancient wall, just east of S. Lorenzo.

It is said that the shrine of Augustus was at the Madonna della Pace (Fig. 1, e), because the bronze dedicatory inscription in his honor (*C.I.L.* X, 6461) and an inscription of a *sexvir Augustalis* (*C.I.L.* X, 6469) were found there.³ I doubt this, as the entire vicinity was a necropolis in ancient times,⁴ in which we should scarcely expect to find such a shrine.

The inscription referring to the basilica was found underneath the convent of the Bambino Gesù (Fig. 1, 29), which may occupy its site.

The inscription regarding games, now built into a mediaeval tower (Fig. 1, 31) in Sig. Pasqualucci's garden, is of no assistance in locating any building.⁵ In this connection, I may add that there are no authentic ruins of any amphitheatre at Setia; the group of vaults just east of the Tempio di Saturno (Fig. 1, 30) to which local historians have given this name,⁶ is of mediaeval origin.

Local traditions have given the names "curia," "tempio di Marte" and "tempio di Saturno" to three other structures. I have already spoken of the first, which is the great bastion at the western end of the city.⁷ The second (Fig. 1, c)⁸ is a terrace wall

¹ Inscription cited by Tufo, p. 61; see my reading below, p. 53.

² Lombardini, p. 77. He erroneously, without any proof, puts the temple of Apollo at S. Paraseve (p. 21). Cf. Tufo, pp. 54-5.

³ Tufo, pp. 56-7; Lombardini, p. 23.

⁴ *Not. Scav.* 1877, p. 87; cf. Tufo, pp. 203-4; Lombardini, p. 36.

⁵ Cf. Tufo, pp. 61-2.

⁶ Corradini, pp. 30-33; Tufo, pp. 59-62, who considers it a circus; Lombardini, p. 25; cf. Westphal, p. 53.

⁷ See above, p. 39.

⁸ Corradini, pp. 49-50; Lombardini, p. 20. The inscription on which proof of the cult is based is forged (*C.I.L.* X, *891); see Tufo, p. 55.

of carefully fitted polygonal masonry of the "third style," 24 m. to the northeast of fragment 16. The ancient wall still in position measures 19.35 m. in length, to a corner from which it can be traced back toward the modern road for 1.25 m., and 3.20 m. in height. The third is a magnificent platform of "quasi-ashlar" rusticated masonry just to the north of the second (Fig. 1, d; Fig. 9).¹ According to Lombardini's measurements, it is 17.33 m. by 11.11 m.;² its height is over 10 m. This may be a great fort overlooking the road that ascends from the Pontine Marshes, or guarding an approach to the city, or the foundation of some public building, or even the substructure of a great Roman villa;



FIGURE 9.—TEMPIO DI SATURNO (Fig. 1, d) FROM NORTH

but there is no authentic proof that it ever was intended for a temple of Saturn.³

Before closing this part of the discussion, I must describe one other ruin close to the town. About 25 m. below the mediaeval passage into the town (Fig. 1, a) begins a roughly laid polygonal wall that seems to be a retaining wall for a road (Fig. 1, b). It follows the contour of the ground, sloping downward, with a height that varies but is not over 5 m. I followed this wall for about 150 m. before it stopped, and beyond the end of the actual wall I could trace the place prepared for it in the rock for 10 m.

¹ Ciammarucone, p. 21; Corradini, *Vetus Latium*, pp. 20-28, *De Civitate*, p. 11; Fonteanive, p. 151; Abbate, p. 500; Tufo, pp. 52-3 (doubtfully); Lombardini, p. 20. Westphal, p. 53, had already denied the validity of the identification.

² *L.c.*

³ The alleged dedication to Saturn is a forgery (*C.I.L.* X, *902).

more. As I have already stated,¹ it is probable that the road ascending from the plain passed above this terrace wall before it entered the city.²

II. THE ROAD TO THE TOWN.³

When Setia was founded in 382 B.C., the only main road nearby was the old Volscian highway that passed along the foot of the hills above the Pontine Marshes.⁴ With this Setia must have been connected by a branch road leading up the hill, but it is impossible to trace the lower course of this road and to state positively that any of the road remains which I shall describe belong to this period. However, it must have followed up the hill the same course as that which I shall trace, as this has proved to be the only practicable one for any road to the town to take, in ancient or modern times.

When the Via Appia was constructed in 312 B.C., the branch road was extended to it; the entire branch from the Via Appia to the town is commonly known as the Via Setina, although this name is not found in the ancient writers.⁵ An inscription of about 150-100 B.C. (?), found near the Acquaviva (Fig. 10, 6) states that the *quattuorviri* C. Paconius Pol(l)io and C. Pomponius Pol(l)io paved this road with stone.⁶ We have no means of telling if they paved the entire road or only the part ascending the hill, if this was the first pavement of the road, or if the traces of pavement still existing date from their time or later.

Owing to the season, I could not study the course of the road across the Pontine Marshes. According to Tufo,⁷ it left the Via

¹ See above, p. 40.

² A supposed temple of Hercules, located beside S. Rocco where S. Pietro and the former Jesuit College now stand, is known only from the testimony of forged inscriptions (*C.I.L.* X, *904, *905, cf. *910). See Corradini, *Vetus Latium*, pp. 35-49, *De Civitate*, pp. 5, 6, 11; Lombardini, pp. 21-2. Tufo, pp. 51-2, doubts the tradition.

³ On this road see especially Corradini, p. 5; Westphal, p. 53; Tufo, pp. 45-9; Lombardini, p. 19. Cf. also Nissen, p. 645; Smith's *Dictionary of Geography*, p. 971.

⁴ Cf. Frothingham, pp. 75 ff., who, acting on his theory that Setia is pre-Roman, would make the Volscian highway ascend to Setia, as at Norba, and pass through the city.

⁵ Lucilius, in Gellius, *N.A.* XVI, 9, speaks of this toilsome ascent as *opus durum*. Smith, *l.c.* unwarrantedly assumes that in Lucilius' time "the high road probably passed by Setia itself."

⁶ *C.I.L.* X, 6467.

⁷ Pp. 47-9.

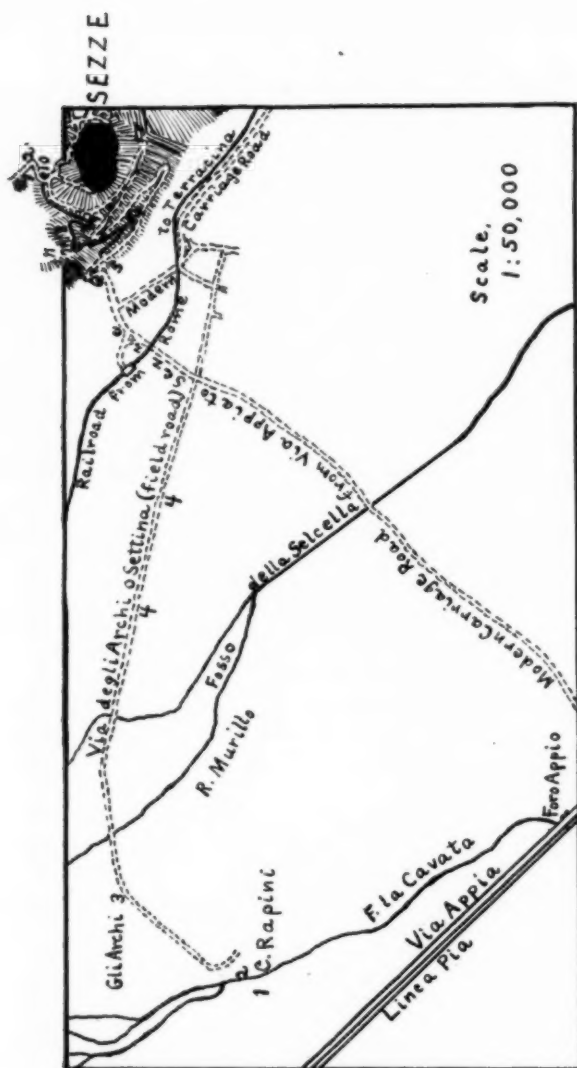


FIGURE 10.—SEZZE AND VICINITY, SHOWING ANCIENT ROAD TO TOWN
(Adapted from the Government Staff Map, folio 159)

Appia near the Casale Rapini (Fig. 10, 1), crossed the Cavata on a bridge of which only the piers remain (Fig. 10, 2), from which point its pavement of *silex* can be traced for some distance beyond Gli Archi (Fig. 10, 3), before it disappears. Doubtless the modern Via degli Archi or Via Settina (Fig. 10, 4) follows about the line of the ancient road.

I have, however, traced and measured the line of this road from the point at which it again is visible, that is, just above the Acquaviva (Fig. 10, 6), where the older mulepath leaves the carriage road.¹ From here, the ancient road, usually serving as foundation for the mulepath, can be traced up the hill for over 1400 m.

The first certain remains of the first incline of the ascent begin about 30 m. from the point of divergence just mentioned. Thence for 295 m. we can follow the retaining wall supporting the outer edge of the ancient road and modern mulepath, which rise in a sweeping curve that corresponds to the curve of the hillside. Here, and in almost all portions of the road, this wall is built in the "first polygonal style"; its greatest measured height is 3.60 m. The ancient pavement of polygonal limestone blocks can be seen in one place, 13 m. before the end of this incline, where a washout has exposed the outer edge of it.

The turn between the first and second inclines of the road has been destroyed. It evidently must have formed a more acute angle than the turn of the modern mulepath, as the first traces belonging to the retaining wall of the second incline of the ancient road are down the hill from the second incline of the mulepath. These traces of the second incline of the ancient road begin at a distance of 8.90 m. from the end of the remains of the first incline; it is 24.50 m. farther up the hill to the first continuous piece of the retaining wall.

This retaining wall of the second incline mounts the hill at a steep gradient for 164.20 m. before it joins the modern mulepath. From the point of junction the ancient retaining wall, built into that of the mulepath, is seen at intervals for a distance of 347.20 m. to the corner below the Madonna dell'Appoggio (Fig. 10, 7).

¹ At the point marked 5 on Fig. 10. are parts of three courses of "quasi-ashlar" masonry 1.50 m. in height, forming two sides of a square foundation that measures 3.80 m. by 3.60 m. Just above this a grass-grown ridge of the ground may indicate the line of the Roman branch road or the old Volscian main road for some distance to the east.

Most of this wall is of the "first polygonal" style; but the last stretch just before we reach the Madonna dell'Appoggio is built in the carefully fitted "third polygonal" style, of which we have already seen examples in the town wall.¹

At the corner below the Madonna dell'Appoggio is a projecting bastion of "quasi-ashlar" rusticated masonry, that may be a later addition. It projects for about one metre from the line of wall; its width is 5.60 m., its height about 4 m.

From this corner below the Madonna dell'Appoggio for 200.40 m., measured along the outside of the mulepath, there are no signs of the ancient road; but it must have been approximately where the mulepath now is, as there is no other possible course for it. After this distance, there are seen in the mulepath considerable remains of the ancient pavement, made of large, carefully fitted polygonal blocks of limestone (Fig. 10, 8; Fig. 11). The first piece is 3 m. in length. The next, a well-preserved piece, 12.70 m. farther on, is 35.50 m. in length and 2.40 m. in width. At a distance of 14.20 m. from this, around a slight curve, is a third curving piece, 20 m. in length. As previously stated,² it is uncertain whether or not this is the pavement mentioned in the Republican inscription found at the Acquaviva.

From the end of this last piece of pavement signs of the ancient road disappear; but 130 m. up the mulepath, and 44 m. below S. Sosio, to which the path makes an abrupt ascent, and at which there is a sharp turn, we find a platform of "quasi-ashlar" rusticated masonry that juts out from the upper level of the path



FIGURE 11.—PAVEMENT OF ANCIENT ROAD TO SETIA (Fig. 10, 9)

¹ See above, pp. 38, 39, 41.

² See above, p. 47.

and overlooks its lower level (Fig. 10, 9). The front of this platform is 9.50 m. in length, and its sides are traceable for 8.90 m. and 9.40 m.; its extreme height is 6.50 m. As I have already shown, the hypothesis that this is the main gate of the ancient town, which extended to this point, is quite false.¹ Equally false is the assumption that this was a tomb, because a sarcophagus containing two skeletons was found here.² It is, of course, merely a fort commanding the ancient road as it approaches the turn.

At a distance of 181.50 m. above S. Sosio I found another bit of "quasi-ashlar" rusticated masonry beneath the outer retaining wall of the mulepath; it measured 5 m. in length and 1 m. in

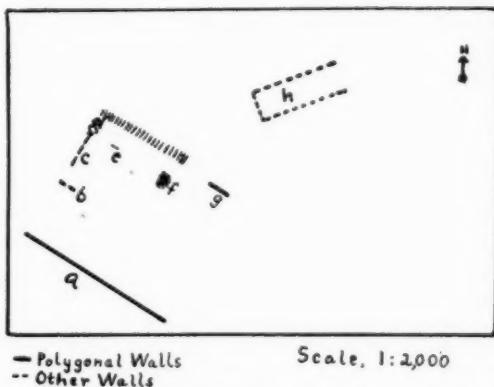


FIGURE 12.—PLAN OF REMAINS OF VILLA ABOVE THE MADONNA DELL' APPOGGIO (Fig. 10, 11)

extreme height. This may be a part of the retaining wall for the ancient road.

Between the point last mentioned and the Madonna della Pace (Fig. 10, 10) the pavement of the ancient road formerly existed, but has now entirely disappeared.³ At or near the Madonna della Pace it must have turned; its probable course from there has previously been discussed.⁴

Along this road, just above the Madonna dell'Appoggio, is one other group of remains (Fig. 10, 11); I had no time to study

¹ See above, p. 41.

² Lombardini in *Not. Scav.* 1877, p. 88.

³ *Not. Scav.* l.c.

⁴ See above, p. 40.

this in detail, but present a rough plan of it, with a brief description of the different parts (Fig. 12).¹ It consists of (a) a great retaining wall of polygonal masonry, poorly jointed, but with the faces of the blocks smoothed. It is over 50 m. in length; its height near one end is 2.90 m. I could not trace a similar retaining wall at the sides of the area, because on the western side a modern wall had been built, and on the eastern side the brush was too dense to explore successfully.

It cannot be determined whether this wall dates from the early Roman period or is a later imitation, of the same date as the other remains on this site.² In any case, during the last century of the Republic this terrace became the site of a Roman villa. There are first two walls of concrete faced with *opus incertum* of limestone (b,c) that barely project above the ground. The second of these walls leads to a slight jog in which is a bit of painted stucco, and then to the remains of a circular room with a small entrance passage, embedded in the ground (d). The walls of this room, which looks like a bathroom or *latrina*, have a stucco paneling, with traces of slate and red coloring.

Other remains on this level consist of another wall faced with *opus incertum* (e), a finely preserved pavement of *opus spicatum* now used as a threshing floor (f), and what may be a bit of ancient terrace wall of polygonal masonry (g).

Back of these remains the level rises, but, as indicated on the plan, the rock has been carefully scarped so as to form a second terrace parallel to the front retaining wall; the last wall mentioned is in line with the foot of this scarped rock. On this higher level is a large reservoir with concrete walls (h), now nearly filled up; the northern end of it was covered by stones and earth, so that only a part of its length could be measured.

In 1876 and previous years, along this ancient road, both above S. Sosio, and to the north of the turn at the Madonna della Pace, near the Ponte della Valle (Fig. 10, 12), various tombs were discovered. No traces of this necropolis are longer visible.³

¹ The distance of the reservoir h from the other remains was not accurately measured, nor could the exact length of the front terrace wall a be determined.

² Cf. *A.J.A.* XV, 1911, p. 56.

³ *Not Scav.* 1877, pp. 87-8. In *Not Scav.* 1880, p. 142, is an account of a deposit of ex-votos found to the north of the Ponte della Valle.

III. INSCRIPTIONS FROM SETIA

I have discovered only one fragment of an ancient inscription at Sezze that has not been previously published. It is a piece of a white marble slab, broken on three sides, 0.12 to 0.14 m. in height, 0.155 to 0.17 m. in width, preserved in the garden of Sig. Maselli.¹ The letters are of the second century, 0.02 to 0.025 m. in height. It reads:

VS · EVDEN	<i>i.e. Servius (?) Eudemus</i>
IA · SECVR	<i>Servia (?) Secura</i>
LICISSIMI	

I give also a description and reading of the inscription regarding games previously mentioned,² as Tufo, who was the first to publish it, gave only a portion of the text. It is fragment of limestone, broken on all sides, 0.53 m. in height and 0.20 m. in width. The letters, of the third century, are 0.05 m. in height.

IIII · VIP	<i>i.e., IIIIvir ...</i>
/ O R I	<i>praetori (?)</i>
P A T R	<i>patrono (?)</i>
H I C	<i>hic</i>
C I R C	<i>circenses (?)</i>
DEDIT · I	<i>dedit</i>

A study of the published inscriptions has made it possible to correct the copies of the *Corpus* and the *Notizie degli Scavi* in several particulars, as follows:

C.I.L. X, 6463, broken into two pieces, now lies in a store-room of the Farmacia Marella, Via Principe Umberto, 53; it dates from the good period. There is a point after AED in line 2; the C in line 1 and the O in lines 2 and 3 are smaller than the other letters in those lines.

C.I.L. X, 6464 is set into a wall in the upper hall of the Istituto Pacifero de Magistris, which has recently become the Municipio; it has been somewhat damaged since it was seen by the editor of the *Corpus*. It dates from about the third century. I could find no point after ET of line 2; the piece of a letter at the beginning of line 5 looks like an M.

¹ See above, p. 42

² See above, p. 45.

C.I.L. X, 6466 reads very clearly PACONIVS and not PACONIOS in line 1,¹ and the second stroke of the L does not make a very acute angle with the first stroke; the date, therefore, must be later than has been usually assumed. The O is smaller than the other letters.

The letters of *C.I.L.* X, 6469 are of the same style as those of the milestone dating from 105 A.D. that stands beside it; the O in SOTERICO is smaller than the other letters.

C.I.L. X, 6471 is cut near the top of a perpendicular piece of rock some 4.50 m. in height, but with the aid of a ladder I was able to get a good view of it. The inscription, which is rapidly becoming illegible, apparently dates from the late Republic.² My transcription is as follows:

C · L I C I N I V S
A S C L E P I A // S
/ / / / / / / / /
I N F P · X I // P · X I I I I

(line 4 may read INF ·)

I found *C.I.L.* X, 6473, which had been known before only from manuscript authority, built into the front wall of a house, Vicolo dell'Arpia, 2, at the left of the door. It is a slab of limestone, broken at either end, measuring 1.30 m. by 0.60 m.; the letters are 0.11 to 0.115 m. in height. It dates from the late Republic. My transcription is as follows:

EVEIA—C—F—C—VEVEIO
PATREI—

C.I.L. X, 6476 dates from the late Republic. In line 3 the AE forms a ligature, and the last word in line 5 is GVDAE, with the AE forming a ligature.

According to *Ephemeris Epigraphica*, volume 8, page 157, *C.I.L.* X, 6477 is the same as VI, 19495, and comes from Rome. If this is true, it is not clear how it reached Sezze; the members of the Zaccheo family, in whose house it has been for some time, think that it was found in a garden belonging to them which lay below the Tempio di Saturno. In any case, the copy given in

¹ Lombardini, p. 141, had already read PACONIVS.

² For a fuller description of this inscription, see Lombardini, p. 37; he assigns it to the time of Antoninus Pius.

C.I.L. X is the correct one. The inscription dates from the third century or later.

The walls into which *C.I.L.* X, 6478 and *Ephemeris Epigraphica*, volume 8, page 157, number 640, are set, have been so covered that the inscriptions are no longer visible.¹

The milestone discussed in the *Notizie degli Scavi* for 1895, pages 28 to 31, now stands in the courtyard of the old Municipio. I give my reading of it, as it differs materially from that of the *Notizie*:

IMP · CAESAR
 DIVI · NERVAE · FIL
 NERVA · TRAIANVS
 AVGVSTVS
 GERMANICVS · DACIC //
 PONTIFEX · MAXIM //
 TRIBVNICIA · POTES /// · X
 IMP · V · COS · V · PATER · PATRIAE
 RESTITVENDAM · CVRAVIT ·
 X L I I I

I have also seen the two fragments given in the *Notizie degli Scavi* for 1907, pages 662-3, which belong to the same inscription. They are built into a stone fence to the left of the mule-path which leads through the Piagge Marine district, a short distance to the northwest of the rock which bears *C.I.L.* X, 6471. I add my reading for the larger fragment, which is unbroken only on the left side:

L · ANNI · L · L · EROPHIL
 CLODIA · A · L · SALV
 L · ANNI · EROPHILI · L · N

The letters of the smaller fragment are so corroded that the reading of the first line as given in the *Notizie* is very doubtful. The inscription dates from the best period.

I have seen the other inscriptions still existing that are given under Setia in the *Corpus* except *C.I.L.* X, 6479 and 8398, but have no corrections or additions to make.

¹ The second of these inscriptions is given by Lombardini, p. 141, with another fragment, not published elsewhere, which I have not found. It reads:
 | DE. SVA. PECVNIA | MANEND. CVRAVIT

In revisiting Piperno on August 12 and 13, 1912, I found pieces of two other inscriptions that doubtless came from Privernum, which I have not recorded in my previous article.¹ The first is a piece of white marble in the garden of Don Giulio Bianconi, which at some unknown period was cut to form a slab for a church altar, 0.305 m. in height and 0.325 m. in width. The letters are 0.05 m. in height. The inscription, in Greek, is at the top of the slab;

ΑΚΗΦΙΛΟ

The other fragment, also of white marble, is in the possession of Sig. Jannicola, and was found by him at Piperno Vecchio. It is 0.19 m. in height and 0.12 in width; the letters are 0.0325 m. in height. The letters remaining belong to the last two lines:

S O
J E R I

HENRY H. ARMSTRONG.

OBERLIN, OHIO,
July, 1913.

¹ *A.J.A.* XIV, 1910, pp. 318-323

WERE OLYMPIC VICTOR STATUES EXCLUSIVELY OF BRONZE?

It has been assumed pretty generally by archaeologists that the victor statues set up in the Altis at Olympia were uniformly of bronze. Scherer, in his inaugural dissertation *De Olympionicarum Statuis*, which appeared in 1885, was the first to discuss the question fully¹ and his arguments and conclusions have been followed by later investigators. Thus, Dittenberger and Purgold state unequivocally that these statues were *ausnahmslos aus Bronze*,² and more recently Hitzig and Blümner, in their great commentary on Pausanias, have again pronounced the dictum that *die Siegerstatuen waren durchweg aus Erz*.³ The arguments adduced by Scherer and others in defense of the contention seem, at first sight, though inferential in character, quite conclusive. The main ones are these: In the first place, it has been pointed out that the statuaries mentioned by Pausanias in his Victor periegesis (VI, 1, 1-18, 7), if they appear at all in Pliny's *Historia Naturalis*, appear there in the catalogue of bronze founders.⁴ Secondly, the excavated bases identified as those of victor monuments, bear foot-prints of bronze statues. Thirdly, actual bronze fragments indubitably belonging to the statues of victors were

¹ On p. 16 he says: *id unum dubitari non potest quin Olympionicarum Statuae posteriorum temporum omnes ad unam aeneae fuerint*; on p. 17 he again says: *fieri non potest quin existimemus illas statuas omnes ex aere factas fuisse*.

² *Ergebn. von Olympia*, Bd. V, *Die Inschriften von Olympia*, p. 235.

³ *Pausaniae Descriptio Graeciae*, 11, 2, p. 530 (note on Paus. VI, 1, 1).

⁴ As Hageladas is the first in point of time, who flourished Ol. 70 (see Brunn, *Die Griech. Künstler*, I, p. 72), Scherer (p. 17) believed that all the statues from his date down, *posteriorum temporum*, were of bronze; and as Rhoecus and Theodorus, the inventors of bronze founding, flourished Ol. 60 (see Brunn, *op. cit.* I, p. 34), he believed that bronze might have been used even up to the latter date.

found during the excavation of the Altis;¹ their small number—Scherer wrongly thought there were none—is explained on the theory that all these statues were of bronze and that they were destroyed by the barbarians in their inroads into Greece during the Middle Ages, since this metal was especially sought after.² Fourthly, the silence of Pausanias as to the materials employed in these statues has been used as an argument that they were bronze; for in his whole description he mentions the material of only two statues, which he describes because of their great antiquity, special position in the Altis apart from the others (near the column of Oenomaus) and the fact that they were made of wood.³ Furthermore in his book on Achaia there occurs this passage in reference to the statue of the victor Promachus set up in the gymnasium of Pellene: *καὶ αὐτοῦ [Προμάχου] καὶ εἰκόνας ποίησαντες οἱ Πελληγεῖς τὴν μὲν ἐς Ὀλυμπίαν ἀνέθεσαν, τὴν δὲ ἐν τῷ*

¹ These fragments consist of:

(a) An inscribed convex piece of bronze, "anscheinend vom Schenkel einer Bronzestatue herrührend," of imperial times; the inscription gives a fragmentary enumeration of various victories: see *Inscr. v. Ol.* No. 234.

(b) A similar fragment of the same period; see *Inscr. v. Ol.* No. 235.

(c) Life-sized portrait head of a boxer; though most writers have referred this to the third century B.C., Furtwängler refers it to the end of the fourth, to the school of Lysippos; see *Ergebn. v. Ol. Textbd. IV (Bronzen)*, pp. 10, 11 and *Tafelbd. IV, Tafel II, 2, 2a*; cf. Friederichs-Wolters, *Gipsabgüsse*, No. 323.

(d) A foot of masterly workmanship, ascribed to the end of the third century B.C. by Furtwängler and referred to one of the two statues of Caper, a victor of Ol. 142, mentioned by Pausanias VI. 15, 10; see *Textbd. IV, p. 11* and *Tafelbd. IV, Taf. III, 3, 3a*; cf. Friederichs-Wolters, No. 324. Its position shows that the statue was in great motion and so Furtwängler ascribed it to a victor statue.

(e) Right arm of a boy victor statue; *Textbd. IV, p. 12* and *Tafelbd. IV, Taf. IV, 5, 5a*, and cf. Friederichs-Wolters, No. 325.

² Cf. E. Curtius, *Peloponnesos*, I, p. 85; II, pp. 16 and 96 n. 14; F. Dahn 'Die Germanen in Griechenland,' *Arch. Ztg.* 1882, p. 128 f.

³ Those of Praxidamas of Aegina who won *πύξ* in Ol. 59 = 54 B.C., and Rhexibius of Opus, who won *παγκράτιον* in Ol. 61 = 536 B.C.; see Paus. VI, 18, 7. Pausanias, l.c., says the statue of Rhexibius was of fig wood, that of Praxidamas of cypress wood and so less decayed than the other. We know that cypress wood was largely used for the early *ξόανα*, because of its hardness and durability; e.g., the gilded statue in Ephesus mentioned by Xenophon, *Anab.* v, 3, 12; Theophrastus, *De Plant. Hist.* v. 4, 2, speaks of the durability of cypress; see Hehn, *Kulturpfl.* 6, 277 sq; Blümner, *Technologie*, II, p. 257, and cf. Hitzig-Blümner, *op. cit.* II, 2, p. 625.

γυμνασίῳ λίθου ταύτην καὶ οὐ χαλκοῦ.¹ From these last words, the one in the gymnasium being of stone and not of bronze, it has been inferred that all the statues at Olympia were of bronze. Besides these principal arguments many others have been urged on purely a priori grounds; that since these statues stood in the open air, subject to all kinds of weathering, they must have been of bronze;² that metal statues would have been cheaper and more easily prepared than those of marble;³ that the later Peloponnesian schools of athletic sculpture, characterized by their predilection for bronze founding, would nowhere be more prominently in evidence than at Olympia; etc.

Thus the case for the use of metals in these statues seems well attested; and, for the reasons given, it cannot be reasonably doubted that the vast majority of these victor monuments were made of bronze. But that they were not exclusively of bronze, and that there were many exceptions to the general rule, can actually be proved. Let us consider each of the foregoing arguments in turn and see whether, in the light of all the accumulated evidence, they are as well founded as they seem to be.

As for the first point, that the statuaries mentioned by Pausanias appear only in Pliny's catalogue of bronze founders, we must remember that Pausanias himself says⁴ he is making only a selection of the victor monuments in the Altis, those of the more famous athletes; therefore the 192 monuments (of 188 victors)⁵ which he does mention must be a small fraction of the great multitude of such monuments in the Altis. Manifestly, therefore, we should not base an argument on the small number mentioned, for there must have been many other artists employed at Olympia, some of whom might well have been workers in marble. Besides, of the statuaries actually named by Pausanias, many do not appear at all in Pliny's work; many of these may have been exclusively sculptors in stone; and of the names

¹ VII, 27, 5. Scherer *op. cit.* p. 18, n. 4, also adduces a passage of Aristides, κατὰ τῶν ἑτορχ. II, p. 544 (ed. Dindorf), which he thinks points to the exclusive use of metal for victor statues; it runs: τοῖς ἐπὶ στεφανιτῶν ἀγώνων σκεψόμεθα, οἷον τὸν Δωριέα καὶ πάντας, ὧν εἰκόνες χαλκαί; he also refers to a passage in Dio Chrysost. *Orat.* 28, vol. I, p. 320 (ed. Dindorf).

² See Scherer, *op. cit.* p. 18, n. 3; Vischer, *Aesthetik*, III, § 607, p. 377.

³ See Koehler, *Gesam. Schriften*, ed. Stephani, VI, p. 345.

⁴ VI, 1, 2.

⁵ For these numbers, see catalogue in Hyde, *De Olympionicarum Statuis a Pausania commemoratis*, Halle, 1903, pp. 3-24.

which are mentioned by Pliny, at least six—Calamis, Canachus, Eutychides, Myron, Polycles, Timarchides—appear in the catalogue of bronze workers and also in the list of those who worked in marble.¹ Likewise, in reference to the second argument, that the excavated bases show footprints of bronze statues, we must admit that only a small fraction of all the bases in the Altis has been recovered.²

The fact that actual remains of bronze statues have been excavated can be met with the fact that remnants of marble statues have also been found; and it does not seem reasonable, in the light of all the evidence adduced by Treu, Furtwängler, and others, to reject these as fragments of actual victor statues.³

The reticence of Pausanias as to the material used in these statues is in accordance with his general custom, for he very rarely mentions the materials of monuments, and only where bronze and stone or other materials stand close together in a

¹ Pliny differentiates carefully between *ars sculptura* (i.e. sculpture in stone) and *ars statuaria* (i.e. in bronze); thus Bk. XXXIV of the *Hist. Nat.* is concerned with the latter, Bk. XXXVI with the former. In XXXVI, 15, he says *sculptura* is the older and that bronze statuary began with Phidias in Ol. 83=448-445 B.C., a statement inconsistent with XXXIV, 83, where he speaks of Theodorus (middle or second half of the sixth century B.C.) as casting a likeness of himself in bronze. But it is well known that Pliny in his long work quotes from a variety of sources, without attempting to reconcile them.

² Not one fifth of the victors mentioned by Pausanias are known to us through these bases: cf. Hyde, *A.J.A.* XI, 1907, p. 413, n. 1.

³ I append a brief list of these fragments from Treu's work, *Die Ergeb. v. Ol.* Text Bd. III (*Bildwerke von Olympia*) and Tafelbd. III: a and b; two life-sized archaic helmeted heads, ascribed to statues of hoplite victors; A, Tafelbd. III, Taf. VI, 1-4, Textbd. p. 29 f., to which Treu refers several other fragments, i.e. shield and arm, with a Phrixus and ram on it (Taf. VI, 5-6, and fig. 30 in Textbd.); shield fragment, with Siren's wing on it (Textbd. fig. 31), fragment of shield edge (Textbd. fig. 32), and right foot (Tafel VI, 7-8, Textbd. p. 31). B, Tafel VI, 9-10, Textbd. p. 31 f., cf. Furtwängler, *Preuss. Jahrb.* LI, p. 382, and *Samml. Sabouloff*, p. 5, n. 4; Flasch, in *Baumeister's Denkmäler* II, p. 1104 V; R. Förster, *Das Porträt in der griech. Plastik*, p. 22, n. 5, etc.

c, d, e, fragments of statues of boy victors: c=trunk with left upper leg $\frac{2}{3}$ life-size; see Tafel, LVI, 2, Textbd. p. 216, No. 241: Furtwängler, (*50 Berliner Winckelmanns Programm*, p. 147), despite the size and material, ascribed this fragment to a boy victor, likewise Treu, Textbd., p. 216; Treu and Furtwängler both refer it to the fifth century B.C., and to Peloponnesian work; d=breast, half life-size, Tafel LVI, 3; e=upper parts of legs, $\frac{2}{3}$ life-size, Tafel LVI, 4.

Besides these, Treu adduces the fragments of four different boy statues, less than life-size; Textbd., p. 216, n. 4, and Fig. 242; a=buttocks; b=right upper leg; c=upper leg bent; d=upper arm bent at elbow.

circumscribed area, as, for instance, in enumerating the various monuments in the Heraeum at Olympia.¹ And so the only inference we should draw from Pausanias' statement about the statue of Promachus is that this particular statue of a victor at Olympia was of bronze; we are not justified in going any further. Besides the stone statue of Promachus in Pellene, we have actual notices of marble statues of Olympic victors outside Olympia, as that of Arrachion at Phigaleia,² and that of Agias, by Lysippus, at Delphi.³ If they existed outside Olympia, there is no reason why they could not have existed in the Altis also. Many of the older statues, like that of Arrachion just mentioned, conformed to the "Apollo" type;⁴ and doubtless many of these at Olympia were of marble. And the evidence for bringing the beautiful marble head found at Olympia, and usually called a youthful Heracles, into connection with the statue of the Acarnanian boxer Philandridas by Lysippus, mentioned by Pausanias (VI, 2, 1), seems conclusive.⁵

The argument that stone statues were intended to be placed under cover, while bronze ones were to stand in the open air, is good in principle, though the rule was everywhere broken by exceptions too numerous to mention.⁶ That metal statues would be cheaper than marble must also be questioned.⁷ We know that in consequence of the expense involved in setting up statues in the Altis, an expense which had to be borne either by

¹ V, 17, 3; here he enumerates images of ivory and gold, the marble Hermes of Praxiteles, an Aphrodite in bronze, etc. Similarly in II, 17, 6, he mentions dedications of different materials in the Heraeum of Argos; in I, 26, 3 he mentions a bronze statue of Olympiodorus at Delphi dedicated by Phocias, but says nothing of the material of one at Athens, where most of the offerings were marble; in I, 28, 1 he speaks of a "bronze" dedication of Cylon on the Acropolis.

² VIII, 40, 1. I have discussed this statue in *A.J.A.* XVIII, 1914, 2, pp. 156 ff. 'The Oldest Dated Victor Statue.'

³ For the statue of Agias at Delphi—he was also an Olympic victor—see Hyde, *Trans. Am. Phil. Ass'n.* XLII, 1912, p. 58; also article 'Lysippus as a worker in Marble,' *A.J.A.* 1907, 4, pp. 396–416.

⁴ Cf. Hyde, article in *A.J.A.* 1914, just mentioned.

⁵ See Hyde, 'Lysippus as a Worker in Marble' already mentioned.

⁶ E.g. at Olympia, the Victory of Paenonius in marble stood in the space east of the Temple of Zeus; See Tafelbd. III, Taf. XLVI—XLVIII and II, Taf. XCIII (basis); Textbd. II p. 153–5; cf. Paus. V, 26, 1. The bronze Aphrodite stood inside the Heraeum, Paus. V, 17, 3.

⁷ See Treu, Textbd. III, p. 216.

the victors themselves or their friends or city-states, many contented themselves with setting up small bronze statues, numbers of which have been found at Olympia. That they were common elsewhere is shown by the countless athlete statuettes—especially discoboli—in all European museums.¹ For the same reasons of economy, victors would choose instead of bronze the less durable and cheaper stone, as we saw in the case of Promachus and Arrhachion, or even wood, as in the case of Praxidamas and Rhexibius. Still others—especially boy victors—would set up small marble statues, two-fifths to two-thirds life size, as the fragments of the seven examples collected by Treu and already enumerated prove.

Thus we see that the contention that the victor statues at Olympia were exclusively of bronze, in the light of the evidence here collected, must be given up.

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¹ Cf. Furtwängler, Textbd. IV (*Bronzen von Ol.*), pp. 21-2: *Fünfzigstes Berliner Winckelmanns Programm*, p. 147: Reisch, *Griech. Weigeschencke*, p. 39. Furtwängler enumerates several such bronze fragments found at Olympia; Textbd. IV, p. 21 f., Nos. 57, 59, 63, Tafelbd. Taf. VI and VIII. Reisch (*op. cit.*) enumerates as examples in European museums, the "Tux'sche Bronze" of a hoplite victor (described by Hauser, *Jb. Arch. I. II*, p. 95 f.); the statuette of a *παῖς κέλης* from Dodona, (see Karapanos, *Dodone*, Pl. XIII. 1); for discoboli see Sacken-Kenner, *Die Antiken Bronzen im Kais. Münzcabinet in Wien*, Taf. 35, 1; 37, 4.

AN INSCRIBED TOMB AT BEIT JIBRIN

The modern village of Beit Jibrin lies about midway on the route leading from Jerusalem to Gaza. It is the successor of the ancient Mareshah (Greek, Marissa) whose site was close at hand. Many remains bear witness to the important part that this locality has played in the history of the Shephêlah from the earliest times. In 1902 Dr. John P. Peters and Dr. Hermann Thiersch discovered here two remarkable painted tombs, one of which, at least, belonged to members of a Sidonian colony that lived at Marissa during the third and second centuries B.C.¹

In May, 1913, I chanced upon another tomb in the immediate neighborhood that seems to belong to the same period. At the time I was in search of an additional painted tomb that was reported to have been recently unearthed and rifled by the natives.² Being unable to gain any information as to its whereabouts from local guides I began a systematic examination of the many tombs adjacent to the so-called "Tomb of the Musicians," one of those discovered by Dr. Peters and Dr. Thiersch. Nothing of interest was met with until we reached a point on the hillside above the main valley, about one hundred yards beyond the last named tomb. Here, upon crawling through a hole under a stone that seemed suspended in a somewhat dangerous poise, we suddenly found ourselves in an unusually spacious chamber.³ It is cut out of the soft limestone that is characteristic of this district and has the form of an oblong room with a flat roof, its length being 8.94 m. on the one side, and 9.12 m. on the other, while its width ranges from 3.7 m. at

¹ A full description of these tombs, and of others discovered at the same time, is given in *Painted Tombs in the Necropolis of Marissa*, published by the Palestine Exploration Fund, 1905.

² An account of this painted tomb, which was afterwards found, has been given in the second number of *Art and Archeology*, July, 1914.

³ A limekiln of comparatively recent date will serve for some time as a landmark for locating this tomb, which is about half-way down the hillside below the kiln.

the front to 3.41 m. at the back. The height is about 2 m. at the rear, the only point where measurements are possible because of the débris. The marks of the picks and chisels that were used in the work of excavation can be seen in the accompanying photographs.

Loculi are cut in all the walls as shown in the diagram (Fig. 1). There are two in the entrance wall, ten on either side, and three at the rear, in all twenty-five. With one exception (16) they have the gabled roof that has been found to be characteristic of tombs at Beit Jibrin in contrast to the horizontal or arched roof that is usual in the case of loculi elsewhere in Palestine. Whether 16 was left with a square top for some particular purpose

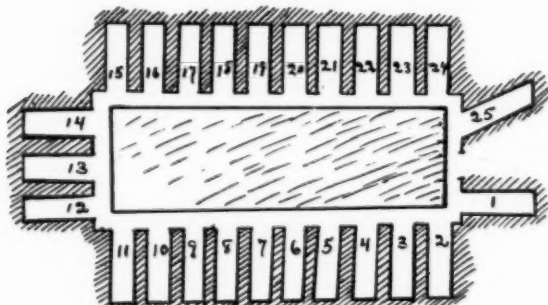


FIGURE 1.—PLAN OF TOMB AT BEIT JIBRIN

was not determined. Another peculiarity worthy of note is the angle at which loculus 25 diverges. This departure from the usual plan may possibly be accounted for by the danger of penetrating a neighboring tomb. The loculi that were measured ranged in width from 70 cm. to 78 cm. at the bottom and 66 cm. to 70 cm. at the top, and in height from 1.31 m. to 1.43 m. The excess of height over breadth is another feature that distinguishes the loculi of Beit Jibrin. In the first photograph it can be seen that they are not cut down to the level of the tomb floor, but to that of a bench 50 cm. wide and 40 cm. high, that probably extends around the entire tomb. Considerable parts of it are now concealed by débris. Such benches are common to the best executed tombs of this type at Jerusalem, Gezer, and Beit Jibrin. In a few of the loculi bones were visible, that had been stirred up and scattered in the search for antiquities.

The top of the flat-linteled door of the tomb is just below the ceiling and has a width of about one metre. The entrance is so blocked and concealed by débris that its form and that of the outer court can be determined only after excavation. The material littering the floor of the tomb consists in large measure of the fragments of slabs used in closing the loculi. The brown clay mortar employed in this connection can be seen in the photographs still adhering to the outer edges of some of the openings.

All the inscriptions that could be found are traced with this same brown mortar. There are no decorations. After a loculus had been closed, it seems to have been the custom for the workmen to use the material at hand for recording the name of the departed. This was not always done. So too the length of the inscription and the addition of the date of burial were apparently optional, unless possibly the eminence of the deceased was the deciding factor. The photographs that are here presented are all that it was possible to obtain. Otherwise I am dependent in that which follows upon such transcriptions as could be hastily made on the occasion of two visits. At several important points I have not been able to decipher the letters with certainty.

(1) On the left side-wall as one enters the tomb, over loculus 3 and extending over 4:

Κ ΖΗΤΑ ΒΟΥΤΗC
ΑΠΟ ΜΟΔΩΡΟΥ

L(?)ζι(?)ρ(?) Σαβοῦς τῆς Ἀπολλοδώρου

"In the year 117. (The grave) of Sabo the daughter of Apollodorus."

It seems probable either that the first character is L, or that it represents *ἔτος*. Possibly the date should be read 197. A Sabo, the daughter of Sesmaios and another, described as the daughter of Kosnatanos, are mentioned in Tomb I of Dr. Peters and Dr. Thiersch.¹ Apollodorus was buried in loculus 25 at the right of the entrance and may possibly have been the head of the family that constructed the tomb (see below). Sabo occurs as an Edomite and Nabatean name.²

¹ *Loc. cit.* pp. 40 and 54.

² *Loc. cit.* p. 41.

(2) Over loculus 5 (see Fig. 2):

ΕΤΟΥΣ ΕΨ
ΑΝΤΙΦΙΛΟΥΤΟΥ
ΔΙΟΥΣΙΟΥ

"Ετους εἰ(?)ρ Ἀντιφίλου τοῦ Διο(?)ν(?)υσίου

"In the year 115. The grave of Antiphilus the son of Dionysius."

As can be seen in the photograph the second letter of the date is somewhat indistinct. The name Antiphilus was borne by one



FIGURE 2.—INTERIOR OF TOMB

of the accomplices of Antipater in his plotting against Herod.¹ In the case of the last name the mortar above the apex of the loculus has crumbled away and left a gap. I have restored according to a probable suggestion of Professor C. C. Torrey of Yale.

¹ Josephus, *Antiq.* XVII, 4, 2 ff.; *Bell.* I, 30, 5 ff.

- (3) Over loculus 6 (see Fig. 2):

ΔΩCIΘEOY

"(The grave) of Dositheus."

This name was borne by one of the captains of Judas Maccabeus (*2 Macc.* 12:19, 24), and by other Jews of the same period (*2 Macc.* 12:35; *3 Macc.* 1:3; *Esther* LXX, *Ad.* 11:1).

- (4) Over loculus 7 (see Fig. 2):

ANTIOXOY

"(The grave) of Antiochus."

This was a common name in the Hellenistic period. (*Cf.* *1 Macc.* 12:16; 14:22.)

- (5) Over loculus 9:

ΒΟΡΔΙΟΔΟΤΟΥ

βop Διοδότου

"In the year 172. (The grave) of Diodotus."

The real name of Trypho, the Syrian usurper who killed Jonathan Maccabeus, was Diodotus.

- (6) Over loculus 13 (just discernible at the extreme right of Fig. 2):

... ΙΑΟΥ

The rock upon which the left half of the inscription was written has broken away. Was a descendant of Antiphilus buried here?

- (7) Over loculus 15:

Δ alone could be read. There are faint traces of other letters.

- (8) Over loculus 19:

Traces of four letters.

- (9) Over loculus 21 (see Fig. 3):

ΕΤΟΥ ΑΣ
ΕΛΙΟΔΩΡΑ
ΤΗΚΙΝΕ

"Ετου[s] ας(?) 'Η(?)λιοδώρα[s] τῆς Αλκί[ου](?)

"In the year 201. (The grave) of Heliodora the daughter of Aeneas."

Several letters could not be read with certainty. The name Heliodorus occurs twice in the Painted Tombs.¹ Josephus men-



FIGURE 3.—INTERIOR OF TOMB

tions a Jew bearing the name Aeneas.² I have here again restored according to a suggestion of Professor Torrey.

(10) Over loculus 22 (see Fig. 3):

ΕΙΚΟΝΙΟΥ
ΣΙΔΩΝΙΑ

E(?)ικονίου(?) Σιδωνίας

"(The grave) of . . . the Sidonian woman."

With this inscription may be compared one that was discovered by Dr. Peters and Dr. Thiersch:

"(Grave) of Philotion, the Sidonian woman."³

(11) Over loculus 25: ΑΠΟΛΛΟΔΩΡΟΥ

ΝΟΥ
ΜΟΥ
ΧΑΝ

"(The grave) of Apollodorus."

¹ *Op. cit.* pp. 53 and 64.

² *Antiq.* XIV, 10, 22; cf. also *Acts* 9: 33.

³ *Op. cit.* p. 66, inscription 42.

Following the name Apollodorus, which makes up the first line, there are three additional lines of inscription of which only the concluding letters in each instance could be deciphered. This name occurs frequently in the Hellenistic period and was borne by at least three men who are commemorated in the tombs discovered by Dr. Peters and Dr. Thiersch.¹ In the present instance the length of the inscription, the position of the loculus, as well as the statement that Sabo was the daughter of Apollodorus, point to him as the head of the family that constructed the tomb.

There seems to be little reason to doubt that we have here a tomb of the Hellenistic period. Its style, the character of the inscriptions, and the names that can be deciphered with certainty, all point to this era.

The only pottery that could be found confirms the conclusion. It was the fragment of a long, narrow vase, without handles, probably an ointment-vessel. The form is known to be characteristic of the Hellenistic period.²

Three of the names as read are those of women. Little is indicated to establish family ties between the persons buried in the tomb except in the case of Sabo. The distance of her grave from that of Apollodorus suggests the use of the intervening loculi for other members of the immediate family.

It is probable that the Seleucid Era is used here, as is the case, for the most part, in the Painted Tombs. The date, 198 B.C., given in connection with the death of Antiphilus (2) is the earliest, whereas that of Sabo (1) falls two years later, in 196 B.C. (or, on the other reading, 116 B.C.). The date of the death of Diodotus, 141 B.C., is that which can be read with greatest certainty. Latest of all is the inscription of Heliodora (9) who died in 112 B.C. If these renderings are correct we have proof of the continued use of the tomb throughout the second century B.C. In general this corresponds to the period of the Painted Tombs where the extreme dates are 196 B.C. to 119 B.C. in the first instance, and 188 B.C. to 135 B.C. in the second.³

As has been pointed out in the course of the discussion, several of the names occurring there are also found here in the present tomb. They are written in the same crude script and with the

¹ *Op. cit.* pp. 52, 54, 65, and 71.

² Cf. Macalister, *The Excavations of Gezer*, Vol. II, p. 215, h, 10.

³ *Op. cit.* pp. 76-80.

same brown mortar that was used there to some extent for a like purpose. These facts, together with the description of one woman as a Sidonian, make it probable that the tomb belonged to a circle of the same Sidonian colony, whose chief, Apollophanes, was buried in Painted Tomb I. This colony was doubtless planted in Marissa while Egypt was dominant in Palestine. The construction of the tomb may well have taken place toward the close of the third century B.C.¹

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¹ Cf. *op. cit.* pp. 12 and 13.

GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

DECEMBER 29-31, 1914

THE Archaeological Institute of America held its sixteenth meeting for the reading and discussion of papers at Haverford College, Haverford, Pa., and at the University of Pennsylvania, Philadelphia, Tuesday, Wednesday and Thursday, December 29, 30 and 31, 1914, in conjunction with the American Philological Association and the American Anthropological Association. Six sessions for the reading of papers were held and at an evening meeting two addresses on archaeological subjects were delivered. The abstracts which follow were, with one exception, furnished by the authors.

TUESDAY, DECEMBER 29. 3 P.M.

Joint Session of the Institute and the American Anthropological Association in the University Museum, Philadelphia.

1. Professor Hiram Bingham, of Yale University, *Results of Investigations Concerning the History of Machu Picchu.*

No abstract of this paper was received.

2. Professor Alfred M. Tozzer, of Harvard University, *The Work of the International School of Archaeology and Ethnology in Mexico, for 1913-1914.*

No abstract of this paper was received.

3. Professor George Hempl, of Stanford University, *The Origin of Alphabetical Writing in Mediterranean Lands.*

No abstract of this paper was received.

4. Mr. H. J. Spinden, of the Museum of Natural History, New York, *Nahua Influence in Salvador and Costa Rica.*

No abstract of this paper was received.

WEDNESDAY, DECEMBER 30. 9.30 A.M.

Session at Haverford College.

1. Professor P. V. C. Baur, of Yale University, *The Attic Red Figured Vases in the Stoddard Collection of Greek and Etruscan Vases, Yale University.*

No abstract of this paper was received.

2. Dr. L. D. Caskey, of the Museum of Fine Arts, Boston, *A Chryselephantine Statuette of the Minoan Snake Goddess in the Museum of Fine Arts, Boston*, read by Professor G. H. Chase.

This paper will be published in full in a later number of the JOURNAL.

3. Professor W. Sherwood Fox, of Princeton University, *A Ptolemaic Inscription in Toronto.*

This inscription was found a few years ago in the Fayûm, Egypt, and is now in the Royal Ontario Museum of Archaeology in Toronto. The circumstances connected with its discovery are unknown to us. It is a rectangular fragment of marble inscribed with nine lines of letters of the best Ptolemaic period. Each line consists of the name of a Greek and an adjective indicating his nationality. The text is as follows:

Ἐπίμαχος	Ἀθηναῖος
Ταύρων	Ἀκαρνάν
Λίσων	Ῥόδιος
Κλειτόμαχος	Ῥόδιος
Ἀγίας	Ῥόδιος
Φιλώνιχος	Βοσπορίτης
Διονυσόδωρος	Ῥόδιος
Ἀπολλώνιος	Μυτιληναῖος
Μο[λ]παγό[ρ]ας	Β[οσπ]ορίτης

On epigraphical grounds the inscription would be dated between the beginning of the Ptolemaic dynasty and 260 B.C. To this period belongs an Athenian of the name of Epimachus who under Demetrius was engineer of the siege-works against Rhodes in 305-4. There was a Tauron, a toxarch, in the army of Alexander who was personally known to Ptolemy, afterwards king of Egypt. Both Epimachus and Tauron could have joined the royal forces of Ptolemy in Egypt to look after the organization of troops of soldiers and workmen and the construction of the many great works of war and peace. We know also of a certain Lyson who was a contemporary of these men in Egypt. On a Bosporite inscription of this same period we find the name Molpagoras. These coincidences of time and nativity prove nothing conclusively, yet it scarcely seems possible that they are accidental. The form of the ethnic Βοσπορίτης is probably the correct classical form. It seems likely that the inscription was originally part of a large votive stele erected

in honor of some god or of the reigning Ptolemy, Soter or Philadelphus. The names are doubtless those of soldiers and engineers in the royal service settled on homesteads in the military colony of the Fayûm.

4. Professor A. L. Frothingham, of Princeton, N. J., *Ancient Orientation from Babylon to Rome.*

The direction in which one faced in a religious ceremony was an important part of all ancient rituals, but especially so among the Etruscans and Romans. Scholars have found such apparent contradictions among ancient authors, some speaking of an orientation toward the south, others toward the east, or north, or west, that no solution has been thought possible.

The author's solution is as follows: Every nation had three orientations, each one for a specific purpose. One was for consulting the signs of the gods in the heavens; the second was for worshipping the gods on the earth; the third was for paying reverence to the dead and the gods of the underworld. The primary orientation was that concerning the heavens. In this particular the ancient world divided itself into two groups. The first group consulted the heavens while facing toward the south. This group included the Babylonians, Assyrians, Persians, Etruscans, Italic races and Romans. The second group faced in the opposite direction, toward the north. This was the custom in India and in Greece and probably in China. Each group had also the other two orientations; but with an important difference. As the East was for all nations the source of life and all good things, it was the side of good fortune. As it was on the left-hand side of Babylonians, Romans, and their group, for all these people luck was associated with the left hand. With us, who are the intellectual children of Greece, luck is universally associated with the right hand. With the Romans, therefore, the left side was the post of honor. Such a principle of arrangement has important bearings on archaeology and art and helps to distinguish between Etruscan, Greek, and Roman works. It lasted even into the Middle Ages and makes it possible to distinguish works stylistically identical.

5. Professor W. W. Hyde, of the University of Pennsylvania, *Were Olympic Victor Statues Exclusively of Bronze?*

This paper is published in this number of the JOURNAL, pp. 57-62.

6. Professor A. T. Clay of Yale University, *A New Dynastic Tablet Found at Larsa.*

No abstract of this paper was received.

WEDNESDAY, DECEMBER 30. 2.30 P.M.

1. Dr. A. S. Cooley, of Lehigh University, *A Visit to Carthage and Dougga (Thugga).*

No abstract of this paper was received.

2. Professor Charles R. Morey, of Princeton University, *An Early Sarcophagus of the Sidamara Type from Sardis.*

This paper will be published in full in a later number of the JOURNAL.

3. Mr. John Shapley, of the American Academy in Rome, *Decorative Elements of Early Mosaics.*

No abstract of this paper was received.

4. Mr. William H. Goodyear, of the Museum of the Brooklyn Institute, *Architectural Refinements in English Cathedrals.*

Since the year 1895, inclusive, the Museum of the Brooklyn Institute has conducted a research under the direction of the speaker, relating to asymmetries and refinements in mediaeval architecture. The material of the research consists partly of measured plans, sections and elevations, partly of recorded measurements, and partly of photographs. Of the latter some 800 are now extant in enlargements varying in size from 16 x 21 to 40 x 56 in. Up to the month of June, 1914, observations in Great Britain had been of extremely limited character. The following observations represent about four weeks' work in England and Ireland, but in the latter country only the cathedrals of Dublin were examined. The observations in England related partly to horizontal curves in plan, and partly to the widening refinement, under which term is understood an outward recession of the piers of the nave, giving an attenuated horseshoe form to the nave. Sometimes the piers are inclined outward in straight lines from the pavement up to the springing of the vaulting. Sometimes the piers are perpendicular to the arcade capitals, and the vaulting shafts incline outwards in straight lines from that point. Sometimes the vertical lines lean outward in curves or in bends, which have the optical effect of curvature. The purpose of this refinement appears to be to give an effect of spaciousness to the upper nave, and partly to obtain that optical interest which is inherent in a delicate horseshoe form, as distinct from the uniformity and monotony of parallel straight lines. The following cases in curvature of plan have been observed: In St. John's at Chester there are curves in plan in the triforium string-course and connected surfaces of about 8 inches deflection to a side, concave to the nave. These curves are found in very delicate degree in the alignment of the bases of the piers, and are increased in an upward direction by outward inclinations of the piers, which are delicately graded in increasing amount from each end of the nave toward the centre. The measurements and various proofs of constructive purpose have been published in the *J. B. Archit.* of July 25, and are repeated in the paper here presented. The nave of Chichester Cathedral is an interesting instance of S-shaped curves in plan, similar to those which are found in Saint Ouen at Rouen, and in Notre Dame at Paris. The choir of St. Bartholomew's in London also shows constructive curves in plan, which are convex to the centre of the choir, and are especially pronounced at the height of the triforium string-course. The following instances of the widening refinement have been observed, and most of them have been photographed—widening in straight

lines with piers resting on perpendicular pedestal, Temple Church, London; widening in straight lines from the pavement up, Temple Church, Bristol, Chichester Cathedral, Tewksbury Cathedral; widening refinement, with piers perpendicular to the capitals, and vaulting shafts inclined outward in straight lines, Christ Church, Dublin, north side (the south side has been rebuilt); St. Patrick's, Dublin, as far as the nave is concerned (there are vertical curves in the crossing piers); Southwark Cathedral, London, widening refinement in vertical curves or bends, having the optical effect of curvature, Canterbury Cathedral, Lichfield Cathedral, Durham Cathedral. The choir of Peterborough Cathedral has a widening refinement which is not found in the nave. This is also true of Rochester. It may be considered certain that a much larger number of instances than those which are mentioned exist in the United Kingdom, as a relatively small number of cathedrals and churches have been examined. The observation of these cases of horizontal curvature in plan make it highly probable that wider observations would develop the existence of a larger number of cases.

The following cathedrals have been observed as destitute of such refinements: Cathedrals of Chester, Salisbury, Exeter, Gloucester, Hereford, Worcester, York and Lincoln.

5. Mr. Philip B. Whitehead, of the American Academy in Rome, *John Capgrave, a Mediaeval Pilgrim in Rome*.

No abstract of this paper was received.

6. Professor Karl P. Harrington, of Wesleyan University, *The Ruins of Thibilis*.

Thibilis (the modern name is *Annonna*), though not of superlative interest, among the ancient Roman cities of Africa, and though not on the railroad, is well worth a visit, and may be reached by a pleasant walk south from Hamman-Khoutin. The *Aquae Thibiltanae* of the Romans, near the station, are of more than boiling temperature, and still much frequented. The terraces look like those at the Yellowstone. Many Roman remains are placed in the garden square of the hotel.

Thibilis itself is situated on a lonely hill, 2300 feet above sea level, with deep valleys on three sides, and there are no modern habitations. The French excavations begun in 1905 are yet incomplete. Much of the centre of the city has been uncovered, revealing on the whole a rather late and not highly artistic style of construction. Yet an honorary inscription to Hadrian of the year 120 or 121 shows that the city flourished in the best period.

Prominent among the ruins already brought to light are the noteworthy double gate at the south side of the city, the forum, much of the pavement of which has been removed, the north farm gate, the double market gate of two low arches, the private houses towards the east, and the large public building (church or basilica) east of the forum.

In the houses fine materials are often used, even alabaster in the pavement, probably obtained from the neighboring mountains. Late reconstructions sometimes present interesting examples of the misuse of earlier art or architecture, as for example in the north street. A large inverted capital in the

public building indicates an excellent style of art. Probably many similar capitals, with their columns, were taken away for use in mediaeval cities. The northwest part of the city is little excavated, and further excavation should yield interesting results.

7. Professor Karl P. Harrington, of Wesleyan University, *The Votive Deposit at Ponte di Nona.*

The thank-offering *ex-voto* for escape from disease or calamity was a well-recognized institution among both Greeks and Romans, and has survived in many forms to modern times, especially in the Roman Catholic and Greek Catholic churches (cf. *Hor. Car.* 1, 5, 13; *A. P.* 20; *Juv.* 12, 27; *Tib.* 1, 3, 27) e.g., Notre-Dame-de-la-Garde at Marseilles. Typical examples in modern times may be seen in the little church of S. Antonio at Tivoli. These *ex-votos* might be an object originally concerned in the disaster or peril, a tablet recording it by words or illustrations, or a model of person or thing concerned, particularly of a diseased member supposedly healed. Thousands of such models, usually of terra-cotta, have been found in such places as Cnidus, Delphi, the Tiber island, and Veii; (cf. *Not. Scav.* 1889, p. 62). Such a deposit has been recently opened at the Ponte di Nona on the splendidly preserved Via Praenestina, a road much frequented for religious purposes. Excavations on the site revealed very meagre remains of the temple, and gave no indication of the divinity to whom it was consecrated. Very likely it was a divinity of healing supposed to be connected with a magnesian spring near by (cf. *Not. Scav.* 1912, p. 199, Preller² 2, p. 144).

The two circular *favissae* opened in the excavations must be only a small part of the deposit, as the temple was evidently frequented for several hundred years, in republican and imperial times.

Samples picked up there in 1913 show: 1. They were hung up by holes on pegs or hooks. 2. Profiles and full faces were used. 3. The clay varies much; so there was no monopoly in supplying the models. 4. They represent widely different artistic merit. 5. Painting of flesh, hair and eye was practised. 6. Deformed members are sometimes represented, suggesting that the model may have been deposited before healing took place, in faith that it would come later. Further excavations are desirable.

8. Mr. A. Kingsley Porter, of New York, *The Art of Benedetto, called Antelami, in Relation to the Development of Sculpture in Lombardy in the XII Century.*

The history of twelfth century sculpture in Lombardy begins with Guglielmo, who worked upon the cathedral of Modena from 1099 to 1106, and upon the cathedral of Cremona from 1107 to 1117. He established an artistic tradition which prevailed almost unbroken for three quarters of a century. His most famous pupil is Nicolò, who has left works at Sagra S. Michele, in the cathedrals of Piacenza, Ferrara and Verona and at S. Zeno of Verona. His most gifted followers, however, were the unnamed sculptors who worked at Castell'Arquato and Carpi. The school of Guglielmo was brushed aside by Benedetto, who inaugurated an entirely different artistic tradition. Benedetto was not only a sculptor but an architect, and to him we owe the

design of the baptisteries of Serravalle and Parma. His work, far finer than that of the school of Guglielmo, seems to be inspired by French models. His earliest signed work is the Deposition in the Parma cathedral. He worked subsequently at Borgo S. Donnino, and in the baptistery of Parma. The influence of Benedetto was far-reaching, but unlike Guglielmo he did not found a successful school. His genius, like that of Michelangelo, destroyed pre-existing traditions without leaving a new school worthy of taking their place.

This paper is to be published in full in this JOURNAL.

WEDNESDAY, DECEMBER 30. 8 P.M.

Joint Session of the Institute and the American Philological Association. The following archaeological papers were read:

1. Professor George H. Chase, of Harvard University, *The Painted Pottery of Sardis*.

See *A.J.A.* XVIII, 1914, pp. 432-437.

2. Dr. Edith H. Hall, of the University Museum, Philadelphia, *Notes on Two Vases in the University Museum*.

An early black-figured amphora formerly in the possession of Tewfik Pasha of Egypt, corresponds as regards shape, style, and all technical details with the amphora, No. 587, in the Pinakothek, Munich. The latter is assigned to the workshop of the Phineus cylix, and the style and technique of the Philadelphia amphora agree so closely with those of the Würzburg vase, that it too may be safely assigned to the same workshop.

A red-figured cylix published in the *Transactions of the Department of Archaeology of the University of Pennsylvania*, II, pp. 144-146 and in the *Museum Journal* for December, 1913, p. 162, is decorated on the interior with the figure of a nude youth carrying a pig and an object of ritual the identity of which has been much discussed. This object appeared at first to be of the same shape and size as the Cretan "horns of worship," but when the vase was cleaned its contours proved to be the same as those of the three-pronged objects which appear frequently on vases decorated with scenes of sacrifice. Such objects have been often called sacrificial baskets but they should rather be regarded as satirial loaves. The shape, which at first sight seems fantastic for a loaf, is entirely in accord with literary tradition in regard to cakes and loaves for sacrifice. The *ἑβδομος βοῦς* with two horns and the *μονόκεφαλος* or cake with one boss may be cited as analogies for this cake with three prongs.

Four bronzes from a tomb in Corneto, long called horseshoes (*A.J.A.* 1902, pp. 398-403) are in reality the bronze cheek-pieces or guards for iron bits. An iron bar found in the same tomb with them exactly fits the piece of corroded iron which is lodged in the central hole of one of them. This piece of iron, far too large for a nail to fasten a shoe, is half of a snaffle bit. The masses of corroded iron on the outside are clearly the iron rings to which the reins were attached. The spikes on the inner surface of these guards may

be compared with those on an Egyptian bit of the eighteenth or nineteenth dynasty, published in the *Annales du service des antiquités de l'Égypte*, XI, 1912, p. 283.

3. Professor Gordon J. Laing, of the University of Chicago, *The Dedicants of the Sacred Inscriptions of the City of Rome*.

No abstract of this paper was received.

4. Professor Elizabeth H. Haight, of Vassar College, *The Myth of Cupid and Psyche in Ancient Art*.

No abstract of this paper was received.

5. Professor Clarence Ward, of Rutgers College, *The Place of Reims Cathedral in Mediaeval Art*.

An attempt was made to show, first, that historically Reims is of pre-eminent importance as the "National Cathedral" of France; second, that architecturally it ranks first among the cathedrals completed in the Middle Ages in the unity and proportion of its design, in the quality and strength of its construction, in the beauty of its façade, and in the form of its buttresses, pinnacles and possibly of its window tracery; third, that it rivals Chartres in the amount of its sculpture and surpasses it in the variety and beauty shown in the three distinct styles to be found on its walls, styles which not only link Reims to all the other great French cathedrals, but also connect the cathedral sculpture of France with that of Germany. In this respect its place in mediaeval art cannot be over-estimated; fourth, that its ancient glass ranks (possibly we shall now have to say ranked) with that of Bourges and Chartres as the finest glass of the thirteenth century.

In size Reims is inferior to Amiens and Cologne, and in the interior it is less pleasing than a number of Gothic cathedrals. But when a full summary is made of the points in which it excels, and those in which it is surpassed by contemporary churches, Reims will be found yielding to none (unless perhaps to Amiens) the first place in mediaeval art. If it had its contemplated spires, as it may possibly have had before the fire of 1481, there could be no question of its superiority. That such a church should have been injured in the present war is most regrettable. It is to be hoped that the wound inflicted may some day be healed by a united effort upon the part of the whole Christian world.

THURSDAY, DECEMBER 31. 9.30 A.M.

Joint Session of the Institute and the American Philological Association. The following archaeological papers were read:

1. Professor David M. Robinson, of Johns Hopkins University, *Two Unpublished Vase Illustrations from Homer*.

The Greek artist was never a mere illustrator, but in the writer's collection are two Greek vases which illustrate in a general way passages in Homer—

one the Circe story, the other the stealing of the horses of Rhesus. The first is a Cabiric vase from Boeotia, dating from the end of the fifth or the beginning of the fourth century B.C., on which the subject is treated in a manner characteristic of vases of this class. The painting is done in a brownish-black varnish, and the drawing of the figures of Circe and Odysseus is intentionally rude to produce actual caricature. The loom is here shown in considerable detail. There are a number of other Cabiric vases on which the Circe story is portrayed—an unpublished one in Boston, belonging to Professor Hoppin, one in the British Museum, one in the Ashmolean Museum at Oxford, and an unpublished vase in Chicago—and the popularity of the theme may possibly be explained by the scholium to Book I, line 916, of the *Argonautica* of Apollonius of Rhodes, which says that Odysseus and Agamemnon were initiated into the rites of the Cabiri. The spirit of caricature is apparent in most Cabiric vases, and another favorite subject is the battle of the pigmies and the cranes, a fact which may be accounted for by Herodotus' statement (3,37) that the Cabiri themselves were represented as pigmies. A score or more of slides were shown on the screen, representing Cabiric vases in America and Europe which have comic pictures that are perhaps actual reproductions of burlesque performances connected with the worship of the Cabiri. There are caricatures not only of the Circe story and of pigmies, but of Perseus and Medusa, Bellerophon and the Chimaera, Chiron and Peleus, the Judgment of Paris, the Olympian deities, Cadmus' fight with the dragon (reminding one of Siegfried's combat with Fafner), dance-performances and acrobatic "stunts" on three-legged tables (which probably have nothing to do with the origin of the Greek drama, but remind one of Hippocleides' doings in *Hor.* vi, 129), foot-races, duels between warriors armed with shields and spears, banquets, wedding-scenes, etc. Many of these vases are still unpublished, and the writer expects to publish an article on Cabiric vases and caricature in Greek art.

The second vase is a red-figured hydria which illustrates the story of Rhesus, and which is of especial importance because its provenience is known to be Athens, thus showing the Attic origin of this scene, which occurs also on later vases in Trieste and Naples about which there are many erroneous statements in the books. From various evidence it would appear that this Attic vase goes back to the time of Euripides, and it is probable that the story was a favorite with the Athenians in the latter half of the fifth century, even if the tragedy which has survived under the title of Rhesus be thought to be later. It also shows that Greek art was perfectly familiar with the idea of copying. There are some fifteen or twenty similar cases of the copying or repetition of the same scene on vases, which makes very misleading the statement of various authors to the effect that there is no practical identity of design or scene in Greek art. When the Rhesus vase is published, the writer will discuss the whole subject of ancient copying of scenes on Greek vases.

2. Professor George Hempl, of Stanford University, *Minoan Seals and their Greek Speech.*

No abstract of this paper was received.

3. Professor A. L. Frothingham, of Princeton, N. J., *The Origin of Hermes and the Caduceus.*

No abstract of this paper was received.

4. Professor James M. Paton, of Cambridge, Mass., *Notes on the Later History of the Erechtheum.*

In this paper the attempt was made to determine the condition and surroundings of the Erechtheum during the period before the Venetian occupation in 1687, by an examination of later drawings, in part unpublished, and a comparison of their evidence with the narratives of travellers who visited Athens in the seventeenth century. It appeared that the temple, which had earlier been transformed into a Christian church, became a Turkish dwelling. The alterations then made included the walling up of the north and south porticoes, and the building of an addition along the north side. Before the arrival of the Venetians the north porch had become a powder magazine, and it continued to serve the same purpose until the Greek Revolution. After the Venetian siege the rest of the building which seems to have suffered considerably was abandoned and sank into ruin.

5. Dr. Edward Robinson, of the Metropolitan Museum of Art, New York, *A New Acquisition in the Classical Department of the Metropolitan Museum.*

No abstract of this paper was received. An article on the bronze statue recently acquired by the Metropolitan Museum will appear in a later number of the JOURNAL.

THURSDAY, DECEMBER 31. 3 P.M.

1. Mr. G. C. Pier, of New York, *The Temple of Hiraizumi, Japan.*

No abstract of this paper was received.

2. Dr. Esther B. Van Deman, Associate of the Carnegie Institution in Rome, *The Velia in the Time of Nero.*

No abstract of this paper was received.

3. Professor George H. Edgell, of Harvard University, *A Newly Acquired Sienese Painting in the Fogg Museum, Cambridge.*

The purpose of this paper was to describe two panels, in the Fogg Museum at Cambridge, Mass., representing the *Annunciation*. The panels have been attributed by Mr. Berenson, Mr. F. Mason Perkins, and Professor Venturi to the Sienese master Andrea Vanni. Though mentioned at different times by all these critics, the panels have never adequately been published, and no notice has been taken of them officially since they arrived in this country.

At one time in the possession of Count Fabio Chigi in the Saracini palace at Siena, the panels were sold, and eventually found their way to New York, where they were purchased by the Society of Friends of the Fogg Museum as an addition to the Museum Collection. Albeit Vanni was an humble master, he is not without importance in the history of art, and the Fogg Museum panels are excellent examples of his style. America is, therefore, enriched by one more example of the fine art of the Sienese *trecento*, and especially by a direct reflection of the great *Annunciation*, by Simone Martini, now in the gallery of the Uffizi.

4. Miss Georgiana G. King, of Bryn Mawr College, *French Figure Sculpture on Some Early Spanish Churches*.

This paper will be published in full in a later number of the JOURNAL.

5. Mr. Richard Offner, of the University of Chicago, *The Long Panels of Piero di Cosimo*.

No abstract of this paper was received.

6. Mr. F. R. Elder, of Hanover, Ill., *Prayers to the Dead in the Early Church*.

No abstract of this paper was received.

7. Mr. Francis A. Cunningham, of Merchantville, N. J., *Daonos and the Babylonian God Ea*.

The writer argued that the sixth name in the list of antediluvian kings given by Berosus should have been written *Atoros*, and that it stands for the god Ea.

THURSDAY, DECEMBER 31. 8.30 P.M.

Joint Session of the Institute and the American Philological Association in Houston Hall, University of Pennsylvania.

1. Professor George H. Chase, of Harvard University, *American Excavations at Sardis, 1913-14*.

See A.J.A. XVIII, 1914, pp. 425-437.

2. Mr. Langdon Warner, *Purposes and Problems of the Proposed American School in Peking*.

The following papers were read by title:

1. Mr. William H. Holmes, of the National Museum, Washington, *The Place of Archaeology in Human History*.

2. Professor Allan Marquand, of Princeton University, *Some Italian Renaissance Sculptures in Princeton.*

3. Mr. Sidney Fiske Kimball, of the University of Michigan, *Thomas Jefferson and the Origins of the Classical Revival in America.*

4. Professor Mitchell Carroll, of the Archaeological Institute of America, *Paul Bartlett's Pediment Group, "Peace Protecting Genius," for the House Wing of the National Capitol.*

No abstracts of these papers were received.

ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

WILLIAM N. BATES, *Editor*

220, St. Mark's Square, Philadelphia, Pa.

GENERAL AND MISCELLANEOUS

ARCHAEOLOGY IN 1913.—In *Cl. J. X*, 1914-1915, pp. 99-105 and 147-154, G. H. CHASE reviews the progress of classical archaeology during 1913.

BULGARIA.—Recent Archaeological Work.—In *Arch. Anz.* 1914, cols. 416-429 (11 figs.) B. FILOW reports upon archaeological discoveries and publications in Bulgaria in 1913 and 1914. During the military occupation by Bulgaria of the country extending from the Black Sea and Tchatalja to Saloniki, especial care was taken to study and record the remains of ancient and mediaeval buildings, sculptures, inscriptions, etc., and some of the results have been published. The monastery of St. Nicholas at **Midiah**, on the Black Sea, is entirely cut out of the solid rock, and has an interesting round cistern of elaborate design. Rock-cut tomb-chambers, similar to those on the coast of northern Bulgaria and the Dobrutsha, are numerous here. Some gold ornaments with fleur-de-lis design, probably parts of belt-clasps, were found by some soldiers at the village of **Akalan**, near Tchatalja, with a hoard of early Byzantine gold coins belonging to the emperors Mauricius Tiberius, Phocas I, and Heraclius I, hence of the period 613-641. The great basilica of St. Elias at **Pirdop**, the walls of which are standing to a height of 8 to 10 metres, has been cleared by the National Museum. It was originally built, in early Christian times (fifth to seventh centuries), of brick, and belongs to the class of early Bulgarian churches, of which St. Sophia at Sofia is the most important example, which stand architecturally between the Syrian-Asiatic and the Roman churches. Pirdop has the Roman feature of alternating pillars and columns between nave and aisles. Both aisles as well as the nave have apsidēs. The narthex measures 32 x 14 metres. At some time the church was rebuilt on the old lines but with walls in alternate courses of stone and brick, the

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Dr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, Professor ARTHUR L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1914.

For an explanation of the abbreviations, see pp. 118-119.

latter five bricks deep, and the enclosure was fortified. In the small Byzantine church at **Bojana**, southwest of Sofia, the original frescoes, of the eleventh and thirteenth centuries, have been recovered, by removing without destroying the two layers of plaster and fresco that had been put over them. A figure of Christ Enthroned of the thirteenth century, is a notable example. The contents of a tumulus-grave near **Tsarovo**, consisting of various gold ornaments and a ring with the first known Thracian inscription—as yet undeciphered—are dated in the fifth century B.C. Other inscriptions are two Roman grave stones of the first century A.D., from **Novae** (district of Svishtov); three Greek honorary decrees found in the Byzantine fortifications of **Stara-Zagora** (Augusta Trajana); and two dedications to Zeus Zbelsourdos, probably belonging to the sanctuary of that god which was destroyed by L. Calpurnius Piso, proconsul of Macedonia in 57–55 B.C. In sculpture, a portion of a relief showing a figure of Hermes with the caduceus and bag and riding on a goat, with indications of a missing female figure, is of interest; also a grave stone from **Mussamane** (district of Widin), which is crowned by a huge pine cone and bears a relief of the genius of the dead. At **Tchurek** (district of Sofia) several hundred silver tetradrachms of Thasos and Maroneia were found,—largely barbarian mintage after the later type of Thasos tetradrachm (second century B.C.) with youthful head of Dionysus for the obverse. From **Garvan** (district of Silistra, now in Roumania) are some hundred or more Roman denarii of the republic and the early decades of the empire.

CAUCASUS.—Archaeological Remains.—In *Klio*, XIV, 1914, pp. 391–392, T. KLUGE reports briefly upon archaeological remains observed by him in the Caucasus in 1912. On the acropolis of **Ani** he found remains of a Roman building; at **Karakala** traces of Roman fortification walls, and near by on the right bank of the Araxes a pier of a Roman bridge. In **Armavia** a Greek inscription was photographed, as were the remains of the so-called temple of Zeus at **Bas-garni**. In **Walaršapat** was a collection of *terra sigillata* ware. At **Kešiškent** a stone was found with an Assyrian banquet scene carved on one side, and a winged man with three beasts of burden on the other. It had evidently been brought from a distance.

CONSTANTINOPLE.—Remains of Imperial Palaces.—The great fire in Stamboul in 1912, by destroying a great area of the superimposed modern city, disclosed vast remains of early Byzantine buildings, consisting of massive foundation walls, arches, pillars, halls and stairways, such as were already known in an adjoining part of the city and even used as cellars and cisterns in modern times. These remains are in danger of being at least covered up, if not destroyed, in the restoration of the burnt district, as has happened in the case of other important Byzantine remains, but what is now visible is being systematically studied and recorded, by representatives of the German Archaeological Institute. Observations on the Palace of Hormisdas, or Palace by the Sea, are of especial interest. Here is the great covered stairway, with two huge arches opening directly on the sea, which was reserved for the exclusive use of the emperors. The building, originally of the time of Constantine, is found to have been extended on the front as far as the sea-wall, with balconies, portals and arches, probably by Nicephorus Phocas (963–969). The gateway in his fortifications was destroyed in 1871, for some railroad work. (T. WIEGAND, *Arch. Anz.* 1914, cols. 100–105; fig.)

CYPRUS.—An Inscription from Ceryneia.—On the north coast of Cyprus, in 1910 and 1911, some fields on the site of ancient Ceryneia, in the quarter known since the Frankish occupation as 'Ρηάτικον or 'Ρηγάτικον, were dug over for agricultural purposes, and the remains of important ancient buildings, in at least two superimposed layers, were found. Unfortunately the walls were destroyed before a ground plan could be made, but it is evident from the remains of a temple, a bath, and other public buildings, that this was the most important part of the ancient city, where the palace, the sanctuary of Aphrodite, etc., were situated. A limestone pedestal found in the temple enclosure has a basin-shaped depression on the top in which are the feet of a stone statuette, and an inscription in Cypriote Greek on the front. The date is in the fifth or fourth century B.C. It is a dedication by one 'Αλφς or 'Αλφς, and dates from the fifth or fourth century B.C. (J. C. PERISTIANES, *J. H. S.* XXXIV, 1914, pp. 119-121.)

NECROLOGY.—Albert Babeau.—Albert Babeau, born at Cambrai in 1835, died in Paris, January 1, 1914. He devoted himself to history, especially the history of Troyes and Champagne, and was the author of numerous works on the general conditions, the buildings, the works of art, the artists and the artisans of mediaeval and later times. (*R. Arch.* XXIII, 1914, p. 432, from *Chron. Arts.*)

Constantinos Carapanos.—The former minister of finance, Constantinos Carapanos, died in Athens in April, 1914, at the age of 74 years. He is best known by the two volumes in which he published, with the assistance of others more learned than himself, the collection of fine bronzes, many of which he discovered at Dodona and exhibited in 1878 at Paris. (*S. R.*, *R. Arch.* XXIII, 1914, p. 430.)

Alexander Conze.—A tribute to the memory of Alexander Conze, the Nestor of German archaeologists, who died on July 19, 1914, in his eighty-third year, and an outline of his life-long and priceless services to every branch of archaeology and to the German Archaeological Institute in particular, is given in *Arch. Anz.* 1914, cols. 117-120. The death in battle, of H. Lattermann, E. Schmidt, and F. Toebelmann, in August and September, 1914, is recorded, *ibid.* cols. 443-444.

Isidoro Falchi.—Isidoro Falchi, author of articles and monographs on the coins and other antiquities of Vetulonia and of various other articles on numismatics, died in 1914 at his birthplace, Moritopoli Valdarno, at the age of 76 years. (*R. Ital. Num.* 1914, p. 465 f.)

Adolf Fischer.—Adolf Fischer, born at Vienna in 1857, travelled much in Africa and eastern Asia and was attached, as scientific adviser, to the German embassy at Pekin. He collected much ethnographic material which he gave to the city of Cologne, thereby founding a Museum of Asiatic Art, which was established, with Fischer as its first director, October 26, 1913. Fischer died at Méran, in April, 1914. His widow, who had long aided him in his work, becomes directress of the museum. (*S. R.*, *R. Arch.* XXIII, 1914, p. 431.)

J. I. Manatt.—James Irving Manatt, Professor of Greek at Brown University, died February 14, 1915. He was born at Millersburg, Ohio, February 17, 1845, served in an Iowa regiment during the Civil War, and in 1869 was graduated from Iowa College. In 1876 and 1877 he studied at Leipzig. He was Professor of Greek at Dennison College from 1874 to 1876, and at

Marietta College from 1877 to 1884. He was Chancellor of the University of Nebraska from 1884 to 1889, and from 1892 Professor of Greek at Brown University. From 1889 to 1893 he was the United States Consul at Athens. He published *The Mycenaean Age* with Dr. Tsountas in 1897; and *Aegean Days* in 1913; and edited Xenophon's *Hellenica* in 1888. (*Nation*, February 18, 1915, pp. 203-204.)

Mariano Mariani.—Commendatore Mariano Mariani was born in 1838, at Motta Visconti and died June 5, 1914, at Pavia. He contributed many articles on numismatics to the *R. Ital. Num.* and other publications and was the author of various writings on historical and legal subjects. (G. DELL'ACQUA, *R. Ital. Num.* 1914, p. 466 f.)

L. A. Milani.—The distinguished numismatist, L. A. Milani, was born January 27, 1854, at Verona, and died October 9, 1914, at Florence. In 1879 he founded the Museo Archeologico at Florence, and in 1907 became Superintendent of Excavations in Etruria. He contributed many articles to the *R. Ital. Num.*, *Not. Scav.*, and other periodicals. Primarily a numismatist, he was also accomplished in other branches of archaeology. (L. CESANO, *R. Ital. Num.* 1914, pp. 461-464.)

Max Roose.—Max Roose, for thirty years curator of the Musée Plantin, and member of the Royal Academy of Belgium, died at Antwerp in July, 1914. He was known particularly for his work on Rubens, a publication in several volumes, and for similar works on Van Dyck and Jordaens. He was also the author of a work on the painters of the Low Countries in the nineteenth century, and of the recent volume on Flemish Art, issued by Hachette in the "Ars Una" series. He died at the age of 75 years.

Constantinos Sathas.—Constantinos Sathas, born in 1842 at Galaxidi, died at Paris, May 25, 1914. He was the author of numerous articles and monographs on Greece and the Greeks in the Middle Ages. (*R. Arch.* XXIII, 1914, p. 429 f.)

ROUMANIA.—Discoveries and Publications, 1913.—V. PARVAN'S survey of a year's archaeological activity in Roumania, in *Arch. Anz.* 1914, cols. 429-442 (10 figs.) mentions the excavations going on in the interior of the Roman camp at **Ulmetum**, and tells of various finds made elsewhere, many of which are in private hands. Two reliefs of the Thracian Horseman were found in the Roman camp at **Topalu** (south of ancient Carsium) and at **Nicolitel** (south of ancient Noviodunum). The remains of the Roman castellum and vicus at Topalu are being used as a stone quarry for modern building, and two canals found there with the foundations of a large brick building were almost destroyed after discovery. Underground Roman conduits have also been found at **Caranosuf** (Histria). Another Roman settlement has been found at **Topesti-Vânăta**, district of Gorjiu, in Little Wallachia. At **Constanza** (ancient Tomi) there were found at the harbor remains of a large Graeco-Roman building which appears never to have been finished, to judge from the state of the marble architectural members. The Greek inscription on the architrave mentions M. Servilius Fabianus, who was governor of Moesia Inferior in the year 162. Two statues of no great merit were found here and the funeral relief of *Ti. Claudius Saturninus, duplicarius alae*, in the form of the funeral banquet scene, with carefully wrought architectural framing. Here also were found an idealized female portrait head, a small

uninscribed altar with relief of a herm-like figure with folded arms, and a boundary stone of the land of Tiberius Claudius Firminus, of the second century. A terra-cotta lamp with a relief of Achilles standing in his chariot and dragging the body of Hector, was found at **Tulcea** (southeast of ancient Salsovia, Dobrusha). Stone fragments from **Adamklissi** (ancient Tropaeum Trajana) include a long Latin inscription not yet seen by the writer. Two lead weights were found at **Tomi**, one with a large eight-pointed star of the Dioscuri, the other with an inscription of the Roman epoch, and two others at **Callatis**. Also from **Tomi** is a marble tablet inscribed: *M. Iulio Tertullo. vet. coh. I Commag. Mitridates mil. coh. eiusdem et Barales b. m. f. c.* The many finds of coins in Moldavia include the following: At **Văleni** (district of Roman), 3760 Roman silver denarii, not yet available for study as a whole, but dated by the ten which have gone to the National Museum as from Vitellius to Commodus; at **Filionesti** (district of Putna), a silver coin of Dyrrhachium, a consular coin of the Norbana family and a denarius of Constantius; at **Unguri-Găiceana**, two republican and two imperial coins; at **Sascut** (district of Putna), 68 coins of the republic, naming forty-two families, and one stamped CAESAR AVGVSTVS, which dates the whole in the year 20 B.C.; at **Bestepe**, near Salsovia, a pot of small bronzes of Theodosius, Arcadius and Honorius, with a few of Constantius, Valens and Valentinian; and in little Wallachia, at **Zătreni** (district of Vâlcea), a large find of well-preserved silver coins of the republic, 37 of which belong to twenty-nine families.

SERVIA.—**Archaeological Work in 1913.**—The report of N. VULIĆ (*Arch. Anz.* 1914, cols. 411-412), on archaeological work in Serbia in 1913 mentions the addition to the national museum at Belgrade of coins, ornaments, etc., from various parts of Serbia, and of Greek and Roman inscriptions, stone reliefs, etc., from Durazzo in Albania. The excavations in the Roman camp at **Stojnik** have made a cross-cut through the two ditches protecting the south side, and laid bare parts of the east and west walls and a large portion of the interior. Here are many buildings of various kinds, one having a plastered floor and painted walls. M. M. VASSITS (*ibid.* cols. 413-416) discusses the work of 1913 at **Vinča**. Here, in the lowest strata at a depth of 8 to 10 metres below the surface, are remains of smelting ovens and ores of lead (galenite) and mercury (cinnabarite) which prove that the earliest settlement was made by men well acquainted with the art of smelting as applied to different ores, and suggest that this knowledge was not a native development, but was brought by men from the southeast, who came here for the express purpose of using the metals of the neighboring mountain of Avala, where prehistoric mines exist. This spot, lying not far off the trade route of the Danube, was, therefore, a link between the native civilization and the higher culture of other lands.

EGYPT

EXCAVATIONS IN 1913.—A brief summary in English, of the work accomplished during the year by French, English, American, Egyptian and Roumanian excavators, in Egypt is given by C. C. EDGAR in *Arch. Anz.* 1914, cols. 292-297. The sites were: **Alexandria** (necropolis of Hadra); the **Fayoum** (temple of Pnepheros, the crocodile god, almost intact, with walls

of crude brick, wooden door, and courtyard containing the well and remains of shade trees); **Libya** (Paraetionium, where Alexander landed for the journey to the oasis of Ammon, rock-tombs of the first century A.D. and graves of the Roman and Byzantine periods, excavated by Orie Bates for the Libyan Research Account, with a view to studying ultimately the earlier civilization); the **Suez Canal** (temple at Pelusium, probably that of Zeus Casius, described by Achilles Tatius); **Naucratis** (remains from an Egyptian temple, which may have stood in the Great Temenos); **Tell Balamoun** (supposed to be the site of Diospolis Inferior); **Heliopolis** (tombstones with Jewish names); **Saqqarah** (grave monuments of brick in the form of altars). Among the booty from the Graeco-Roman cemetery at **Kom Abou Billou** is the stele of one Isidorus, a young man of the Antonine period, with short beard and curling hair, who is represented as a Dionysus, and several busts of the same period, which appear to have been placed within or in front of the tombs. The new Byzantine Branch of the Egypt Exploration Fund has been active and will publish its results in the new *Journal of Egyptian Archaeology*. J. E. Quibell has been appointed curator of the Cairo Museum, in succession to Emil Brugsch Pasha, who retires after an activity of forty years.

LISHT.—*The Excavations of 1913-1914.*—In *B. Metr. Mus.* IX, 1914 (19 figs.), A. C. MACE describes the excavations of the Metropolitan Museum at Lisht during the season of 1913-1914. It was found that the ancient town south of the north pyramid was much more extensive than had been imagined. The houses were of crude brick and mostly of one story with narrow passageways between them. Household objects of various kinds were found in great quantities. Beneath these houses were burial pits of the twelfth dynasty, about one hundred and thirty of which were cleared. Some objects of interest were found in them such as a magic wand of ivory, a standard gold weight of porphyry with the cartouche of Senusert I, a curious pottery head with closed eyes which had apparently been used as a jar stopper, etc. On the east side of the pyramid a considerable space was cleared between the enclosure wall and the pyramid, and the pavement found well preserved.

MEROE.—*The Excavations of 1914.*—In *Ann. Arch. Anth.* VII, 1914, pp. 1-10 (9 pls.), J. GARSTANG reports upon the excavations at Meroe in 1914. The whole northern part of the city has now been uncovered and the débris piled around the outer main wall. The main entrance led through the northern wall by an avenue of trees to the centre of the city where on the left hand was a public building fronting or replacing the portico of the sixth or seventh century B.C. Opposite was a building which may have been an observatory. The palace lay immediately to the left of the main gateway, and opposite it was a cemetery with a crematorium. Both gateways in the northern wall were in use at the same time. When the city walls were built in the middle Meroitic period the city was laid out afresh, but a century or so later it was replanned and the buildings faced with brick. Two columns in the building called an observatory seem to have been used for astronomical purposes. Outside of the city three sites were examined, and near the village of Hamadab two large stelae inscribed with Meroitic characters were brought to light. The larger of the two is 2.58 m. high, with a maximum width of 1.16 m., and weighs three and one half tons. The inscription consists of forty-two lines well preserved. Above are sculptures representing a king and a queen.

in two scenes of adoration. Below them are eleven captives lying bound in a row. The smaller stone is not so well preserved. The following chronological periods are now certain: Early Meroitic, 650-400 B.C., from which date the foundations of the palace, the earlier temple of the Sun, as well as the original temples of Isis and of Amon. For a century or more at its conclusion the court did not reside at Meroe. Middle Meroitic, 300-1 B.C., during the first half of which were built the stone walls of the city, the Lion temple and adjacent shrine, and other buildings; and during the second half the royal palace, observatory, baths, temples of the Sun, and of Isis, and many other buildings. Late Meroitic, 1-350 A.D., in which various buildings were erected and earlier structures restored. *Ibid.* pp. 11-22, W. J. PHYTHIAN-ADAMS examines in detail the buildings and the evidence for dating them, and gives a transliteration of the long inscription and an index of words. *Ibid.* pp. 23-24, A. H. SAYCE shows that the stele was set up by Queen Amon-rénas and Agini-rherhe, the hereditary king of Roman Cush, to commemorate certain campaigns. It apparently gives the Ethiopian version of the war with the Roman Petronius, 24-22 B.C. It also refers to the founding of the kingdom in the time of "Amonap," or Amen-hotep III.

SYRIA AND PALESTINE

JERUSALEM.—Excavations in 1913-1914.—In *Z. D. Pal.* V. XXXVII, 1914, pp. 290-291, A. DALMAN reports in regard to the excavations that were undertaken in Jerusalem during the winter of 1913-1914 by Captain Weil, with the support of Baron Rothschild of Paris. The rock was laid bare at the south end of the eastern hill, or City of David. The water channel from Gihon, already discovered by Schick, was traced some distance farther. Some graves and cisterns were found. The tomb of David, which some think stood in this neighborhood, was not discovered; but extensive quarrying was found to have gone on in this region.

SHECHEM.—Recent Excavations.—In *Anzeiger der phil.-hist. Klasse der kais. Akademie der Wissenschaften zu Wien*, VII, 1914, March 4th, E. SELLIN gives a preliminary report in regard to the excavations at the mound of Balāta near Shechem. He discovered a wall of hewn blocks, some of which are as much as 2.20 m. in length. It consists of nine courses on the average and rises to a total height of 6.50 m. It rests upon a bed of packed clay, and at the north ends in a projecting tower which flanked a city gate. There can be no doubt that the mound of Balāta conceals the remains of ancient Shechem. Four periods of occupation are recognizable: a Canaanite, an early Israelite, a late Israelite and a Greek occupation (see also *Z. D. Pal.* V. XXVII, 1914, p. 290).

ASIA MINOR

SMYRNA.—A Hoard of Coins of Temnos.—A hoard of about three hundred coins of the third century B.C., chiefly small coppers of Temnos, was found in the neighborhood of Smyrna, and disposed of in various lots in 1913-1914. A group which came into the possession of J. G. MILNE, with another purchased

at Sothebys, February 3, 1914, is described briefly by him in *Num. Chron.* 1914, pp. 260-261. He identifies as part of the same hoard a group described in *Mb. Num. Ges. Wien*, 1913, p. 164.

SOUTHWESTERN ASIA MINOR.—**Prehistoric Remains.**—In *B.S.A.* XIX, Session of 1912-1913, pp. 48-60 (6 figs.), H. A. ORMEROD continues (see *B.S.A.* XVI, pp. 103 ff.; XVIII, pp. 80 ff.) his description and discussion of prehistoric objects from southwestern Asia Minor. From Tchukurkend, on the eastern side of the Beishehir lake, come two steatopygous stone figurines, two celts, a polisher of serpentine, a weight and three terra-cottas (a human face and two animals). From Isbarta is a small clay figure of a warrior and a vase, from Thyatira a rude seated clay statuette and three vases, from Adalia a figurine of coarse marble, and from Kul Tepe, near Caesarea, a clay figurine, now in the British Museum. The steatopygous figurines indicate connections with the northwest; the vases from Thyatira show that the culture of Yortan extended southeastward; the figure from Kul Tepe (if the information as to its provenance is reliable) offers evidence as to the connections of the Milyas with eastern Asia Minor.

GREECE

ARCHAEOLOGICAL WORK IN 1913.—A summary of the archaeological work of various nations in 1913 in Greece, including Crete, Epirus, Thasos and other north Aegean islands, and in Asia Minor, is published by G. KARO in *Arch. Anz.* 1914, cols. 121-174 (7 figs.). This is especially full for Corfu, Tiryns, Gortyn, Delos and Thasos, and deals also with Attica (Athens, Laurium, Oropos); Aulis; Euboea; Thebes; Mycenae; Thessaly (Pagasae-Demetrias, Volo, Larissa); Cephallonia; Nicopolis-Actium; Mytilene; Chios; Elis; Corinth; Phaestus; Prinia, and the cave of Kamares on Mt. Ida, in Crete; Delphi; Pergamon; Didyma and Miletus; Ephesus; Colophon; Phocaea; Aphrodisias.

MISCELLANEOUS DISCOVERIES.—In *Ἀρχ. Ἑφ.* 1913, pp. 234-237, are the following brief reports of discoveries in 1913: 1, Arcadia (A. S. ARVANTOPOULLOS). Trial excavations at Orchomenus by the French School have brought to light remains of the temple of Artemis Mesopolitis and the pedestal of a large altar, foundations and columns of a second temple, the *bouleuterion* and several decrees of *proxenia*, an interesting theatre in fair state of preservation, and ruins of other ancient buildings. 2, Sunium (V. STAËS). Excavation of the embankment for the widening of the precinct of Athena (cf. *A.J.A.* XVII, 1913, p. 437 f.) led to the discovery of a rectangular well or pit, 2 m. by 3 m. at the top and more than 10 m. deep, cut out of the solid rock. 3, Epirus: (a) Byzantine monuments (F. VERSAKES). Seven Byzantine churches of northern Epirus are briefly described. (b) Excavations (D. EVANGELIDES). Exploration of northern Epirus has brought to light numerous ancient sites, inscriptions, bronze coins, and some sculpture. An inscription from Tepelenion gives the name of a new Epirote tribe, τὰ καὶνὸν τῶν Συγγόνων. (c) Nicopolis (A. T. PHILADELPHUS). Octavian's splendid temple to Neptune and Mars, commemorating the victory at Actium, has been located. It was of the Corinthian order, measuring 53 m. by 25 m., but badly demolished. Interesting finds, including many fine lamps with plastic decorations, were

made in upwards of two hundred graves. Two villas were uncovered. The outlook for future excavations is most promising. 4, **Thermon** (K. A. RHOMAIOS). Several more buildings of the second millennium B.C., mostly of elliptical plan, have been excavated (cf. *A.J.A.* XVII, 1913, p. 438). "Mycenaean" pottery of local manufacture was found even in this remote locality. 5, **Thessaly** (A. S. ARVANITOPOULLOS). The sites of Metropolis, Chyretiae, Mylae, Mondaëa, Azoros, Olympias, and Charax-Lapathous have been identified. A museum has been established at Gonnus. 6, **Upper Macedonia** (N. G. PAPPADAKIS). More than thirty ancient sites have been located, none of them dating from earlier than Roman times. 7, **Chios** (K. KOUROUNIOTES). Excavations have been carried on near Latoni in a cemetery of the early fifth century B.C.; at the ancient Phanae, where the Ionic temple of the Phanaean Apollo and its precinct were uncovered; and near Pyrgion, where an archaic Ionic temple was located. 8, **Amphiaraeum** (V. L[ΕONARDO]). Parts of certain roads and the remainder of a building, partly excavated in 1909, were cleared. Among the finds was the torso of a statuette of Amphiaras.

ALEA and STYMPHALUS.—Notes.—Some observations made during a recent visit to Alea and Stymphalus are reported by H. LATTERMANN in *Arch. Anz.* 1914, cols. 105-106. The walls of Alea, which seem to date from the time of the Achaean League, have the peculiarity that the towers are not connected with the curtains. At Stymphalus, the plan made by Curtius is found to be about 60° out of position, the long axis of the town pointing N. E., not E. S. E. A gate was found in the west wall below the acropolis; the relation of the foundations of the temple of Artemis to the town plan was studied, and the fine exedra at the southeast edge of the hill was drawn in plan and elevation. Near the village of Kionia, north of Stymphalus, a rock-cut throne of the gods was found above a tomb chamber.

ARKALOKHORI.—A Minoan Sacred Cave.—In *B.S.A.* XIX, Session of 1912-1913, pp. 35-47 (9 figs.), JOSEPH HAZZIDAKIS describes a cave near Arkalokhori, a short distance southwest of Lyttos, in central Crete. No complete vases were found. Of the fragments, many were from bucchero cylixes, decorated with rings and irregular spirals made by burnishing with a blunt tool. Other fragments were of light-colored clay, decorated in similar fashion, and still others were painted. Most of the objects found were votive bronze blades and double axes (one axe is of silver), of Early Minoan date, though the blades are unusually long and thin; they were probably not made for use, but as votive offerings. The bronze is almost pure copper, undoubtedly of Cretan origin. That votive double axes, dating from Early Minoan to Late Minoan III times, have been found indicates that the Cretans preserved the same cult, and were, therefore, the same people, throughout the Bronze Age.

ATHENS.—Recent Discoveries in the Ceramicus.—In the excavations made by the German Archaeological Institute along the modern Piraeus road outside the Dipylon Gate, in April-June, 1914, two stones were found marked ΟΡΟΞ ΚΕΡΑΜΕΙΚΟΥ, which evidently defined the side of the tomb-lined street and show it to have been about 38 m. wide. Some fifth-century burial plots of public personages have a width facing on the street of 6 to 7 m. and a uniform depth of 12 Attic feet. Behind them is a common burial ground.

raised to a considerable height by successive filling up and re-using, and by the debris of houses destroyed in the siege of the city by Sulla in 87-86 B.C. A larger and more elaborate structure, of the middle of the fourth century, may be the tomb of the general Chabrias, who died 357 B.C. Here were found the torso of a recumbent hound, and a large marble lecythus. In the third century A.D., when the level had already risen about 3 m., the width of the street was greatly lessened by buildings set in front of the old ones and made of their material. Still, in early Christian times, a late Roman building was taken for a community burial place, each family having a uniform space 90 cm. deep. The funeral offerings here illustrate the latest stage of Athenian pottery. Among the objects found in the course of the work is an ostrakon used in the banishment trial of Damon, son of Damonides, who was a friend of Pericles. (A. BRUECKNER, *Arch. Anz.* 1914, cols. 91-95.) In 'Αρχ. 'Εφ. 1913, pp. 183-193 (12 figs.), K. KOUROUNIOTES describes fourteen graves excavated under his direction in the Dipylon cemetery at Athens. Some contained sarcophagi, one a simple marble urn, some were simple pyres, and some were covered by tiles. All seem to date from the fourth century B.C., like the monuments with which they appear to be connected. Among the finds were seven strips of lead inscribed with curses (not yet deciphered), and a marble grave lecythus of Hesychia, decorated with a bas-relief and beautiful designs in color, which were still well preserved.

Miscellaneous Discoveries.—In 'Αρχ. 'Εφ. 1913, pp. 193-209 (28 figs.), K. KOUROUNIOTES publishes various antiquities recently discovered in Athens and Piræus. In Athens: two fourth-century grave-reliefs; seven grave-reliefs of different periods; fifteen small stelæ with sepulchral inscriptions, chiefly of Roman times; a triangular prism of Pentelic marble with a shield in relief on each of its three faces, evidently part of a pedestal for some colossal monument like the Nike of Paconius; a votive inscription dated by the archon, of 59-58 B.C.; a votive inscription to Isis, Sarapis, Anoubis, and Harpocrates; a statuette of a woman sitting on a rock above a cave; a head of a youth, of the fifth (?) century B.C.; a youthful head of Dionysus of the Roman period. In Piræus: seventeen grave-stelæ, chiefly of the fourth century B.C.; a fragment of a Roman sarcophagus; a boundary stone of a public rendezvous with an early fifth-century inscription, ΑΕΞΧΕΟΝ ΔΕΜΟΞΙΟΝ ΟΡΟΣ.

CORFU.—Recent Discoveries.—During the past season Professor Dörpfeld continued his excavations at the site of the archaic temple at Corfu where the Gorgon pediment was found. Several interesting discoveries were made, including fragments of the gutter ledge of the temple, of terra-cotta, with traces of leaves and rosettes upon them. Two inscribed tiles were found, one with the words ΕΠΙ ΔΙΟΝ, and the other with ΕΠΙ ΑΞ-ΚΑΗΓΙΟΔΩΡΟΥ. They were probably baked when Dionysius and Asclepiodorus were prytaneis. Search was made for further traces of the prehistoric settlement found last year on Cape Kephali. (*Nation*, October 1, 1914, p. 416.)

CORINTH.—Discoveries in 1914.—During the fall of 1914 excavations were carried on at Corinth by the American School of Classical Studies with satisfactory results. A fine terrace wall, in places still preserved to a height of six courses, was uncovered. This may have been the eastern boundary of the market-place. Parallel to it and a short distance away was an excellent

Roman wall. Both faced inwards. Four interesting pieces of Roman sculpture came to light in the course of the excavations: 1, A nude statue greater than life size and almost perfectly preserved probably represents Gaius Caesar. The right arm was broken off, but was found lying beside the statue, which is still firmly attached to its base. The left foot is slightly advanced; the right arm hangs at the side, while the left is bent. Drapery passes over the left shoulder. 2, A companion statue, of which the head and torso are preserved, was probably intended for Lucius Caesar. 3, A statue of a Roman emperor wearing an elaborate cuirass was discovered built into an early Byzantine wall. The head is missing, as are the legs below the knees. The workmanship is good. 4, A perfectly preserved head, probably representing Augustus veiled as pontifex maximus, was also found. It is slightly bearded. It is of the finest grade of Pentelic marble, but does not seem to belong to the torso just mentioned. (Letters from E. H. SWIFT and C. W. BLEGEN.)

KAMÁRES.—*The Kamáres Cave.*—In *B.S.A. XIX*, Session of 1912-1913, pp. 1-34 (12 pls.; 8 figs.), R. M. DAWKINS and M. L. W. LAISTNER describe the complete excavation of the Kamáres cave by the British School at Athens in 1913. The cave is described in detail. In the small inner cave some rude walls, of uncertain date, were found. In the outer cave were several boulders, which had fallen in very early times. The ancient offerings were placed about the boulders and in irregularities of the walls of the cave. The offerings were almost exclusively pottery, chiefly of Middle Minoan I and II styles. Very few objects of earlier or later date appeared. The pottery was badly broken, but some vases are reconstructed. Few shapes are found, and evidently the cave was a sanctuary, not a dwelling. Specifically votive objects, such as those found in the cave on Mt. Dikte, near Psychro, and in the Idaean cave, were wanting. The objects found in the cave near Psychro were almost all Late Minoan, those found in the Idaean cave almost exclusively Archaic Greek. A chronological sequence in the use of the three caves is observed. There were, however, other cave sanctuaries in Crete.

MEGARA.—*Proxeny Decrees.*—In *B.S.A. XIX*, Session of 1912-1913, pp. 82-88, R. M. HEATH publishes three new proxeny decrees found in the wall of the castle on the hill of the ancient Minoa, of Megara. Two of these are dated in the year of Pasidorus and are in identical characters, the third, of the year of Antiphilus, is in slightly larger letters. The names of the "kings" are new. The first two inscriptions mention a board of five strategi (different from those that existed under Pasiadas, Diogenes, and Apollonidas), the third a board of six, identical with the board that existed under Apollodorus Euklias, and Theomantus. Apparently the year of Antiphilus marks the cessation of annual boards of five, and the substitution of boards of six, possibly quinquennial. Only one board of six is known.

THASOS.—*The Excavations of 1913.*—In *C. R. Acad. Insc.* 1914, pp. 276-305 (9 figs.), C. PICARD and C. AVEZOU describe the excavations at Thasos in 1913. The city wall was carefully examined and many new facts about it learned. In the west wall a new gate was discovered, to which was given the name Gate of Lions, from two large groups found near by each representing a lion attacking a bull. It was apparently closed up in the second century B.C. A small oblique gate, 2.68 m. wide, with an inner stairway was also discovered in the north wall. In the "Hypostyle Hall" and its vicinity various

objects came to light including coins of imperial date, amphora stamps, and a colossal torso of good Hellenistic workmanship, but the purpose for which the building was used has not yet been ascertained. Near the church of



FIGURE 1.—ARCHAIC GUTTER TILE FROM THASOS

Hagios Nikolaos a good foundation wall was found, and not far away a large Roman mosaic, inscriptions with dedications to *θεοῖς παῖσι*, and to Zeus Boulaios, Hestia Boulaea, Athena Organe, and Zeus Telesiergus, and a



FIGURE 2.—BRONZE
FIGURE FROM
THASOS

relief representing griffins slaying a deer, and above in a row small figures of divinities. This relief had adorned an altar of Cybele. The work at the Prytaneum was not completed, but certain details were learned about it, and about an earlier prytaneum built on the same site at the beginning of the fifth century B.C. Some of the terra-cotta gutter tiles, each 63 cm. long and 28 cm. high, belonging to the earlier building were found. They are decorated with mounted warriors, dogs, rabbits, and eagles all in rapid motion (Fig. 1) and are Ionic in style. Fibulae, fragments of Melian vases, and a very archaic bronze statuette of a libation pourer (Fig. 2) were also discovered, as well as several marble heads of later date. Among the inscriptions was one in honor of a certain Nossicas Heradus for saving citizens of Lampsacus captured in a naval battle and paying the expenses of their return home.

ITALY

RECENT ARCHAEOLOGICAL WORK.—A survey of publications on Italian archaeology appearing in 1913 is given by R. DELBRUECK in *Arch. Anz.* 1914, cols. 174-205 (13 figs.). They are reports of discoveries and discussions and deal with the prehistoric and early periods in the Lago di Varese,

Padua, Bologna, Sassoferrato and Bisentium; Modena (Greek bronzes); Ravenna (San Vitale); Venice (portrait of Byzantine emperor); Southern Etruria (roads); Veii; Lepignano (native inscribed vase); Rome (painter Dosio, church of SS. Cosmo and Damiano, Arch of Constantine, columbarium of the Via Appia, Syrian sanctuary on the Janiculum, sculpture in the museums); Hadrian's villa; villa on the Alban Lake; Ostia (new Guide); Velletri; Posilippo; Pompeii (pomerium); Apulia (early period, Lecce, Barletta); Melfi (sarcophagus); Reggio; Sicily (Sicel remains, archaic Greek fibulae, bronze plate at Gela, Hellenistic relief at Messina); and Sardinia (bronze statuettes, development of dolmens, connection with Egypt, etc.).

ALBANO.—Ancient Remains.—In *Studi Romani*, II, 1914, pp. 228-232, G. MANCINI publishes two sarcophagi of lapis Albanus found at Albano, which show the Roman influence on Christian art. He also gives an account of the excavations in the amphitheatre of Domitian. In one of the entrances an oratory or small church was found with paintings including representations of S. Nicolas and S. Pancrazio, protectors of the city of Albano.

ARPINUM.—A Hoard of Republican Coins.—Four kilometres to the eastward of Arpinum, near the Monte Nero, there was found a little below the surface of the ground a jar containing 97 republican coins, mostly *ases*, in bad condition. With them is a bronze coin of Philip IV (1628), apparently mingled with them during the excavations. The hoard appears to belong to 130-120 B.C. (G. PIERLEONI, *Not. Scav. X*, 1914, pp. 448-449.)

BARI.—Vases from Canusium.—The vases and other objects found in tombs at Canosa (Canusium) in Apulia, and now in the museum at Bari, are published by M. JATTA in *Röm. Mitt.* XXIX, 1914, pp. 90-126 (3 col. pls.; 17 figs.).

BASCHI.—A Brick Stamp.—In connection with a tomb near le Macee (*Not. Scav. X*, pp. 113 ff.) a brick stamp has been found of the fifth *indictio* (Sept. 1, 526-Aug. 30, 527). (G. Q. GIGLIOLI, *Not. Scav. X*, 1914, pp. 439-440.)

BOIANO.—Oscan Inscriptions.—In *Not. Scav. X*, 1914, pp. 480-484, A. MAIURI publishes two tiles with Oscan inscriptions, from Boiano, the site of the ancient Bovianum Undecimanorum.

CAMPANIA.—Oscan Inscriptions.—In *Not. Scav. X*, 1914, pp. 405-410, A. MAIURI publishes three Oscan inscriptions from Venafrum, Teanum and Cumae. The first of these is on a handsome patera decorated with a head of the youthful Heracles in relief, surrounded by a double border of leaf ornamentation. *Ibid.* pp. 472-476, he publishes a fragment of a *defixio* from the necropolis of Cumae, of which parts of six lines are preserved.

CAPRANICA DI SUTRI.—Remains of a Villa Rustica.—Near the station and on the left of the railroad from Rome the remains of a large *villa rustica* were brought to light, fronting on a public road paved with blocks of basalt. At one end is a well preserved bath, consisting of the usual rooms, with a hypocaust, and mosaic pavements. There are other rooms for the various purposes of such an establishment, one of which has channels in the floor and perhaps contained a press (*trapetum*). A water pipe bore the inscription *P. Clodius Verandus fecit*, which is noteworthy as mentioning a *plumbarius* of free birth.

Various small objects were found and a few coins, dating from Domitian (?) to Constantine. (R. PARIBENI, *Not. Scav.* X, 1914, pp. 379-381.)

CESI.—A Sepulchral Inscription.—The discovery of a sepulchral inscription to L. Sentius Pietas, of the middle of the first century of the empire, adds to our *carmina epigraphica* four elegiac distichs. The gentile name Sentius occurs for the first time in Carsolae, although it is common in Etruria. The cognomen Pietas is found also in *C.I.L.* III, 8789 and 9418. (G. Q. GIGLIOLI, *Not. Scav.* X, 1914, pp. 361-362.)

DISO.—A Messapian Inscription.—In *Neapolis*, II, 1914, pp. 1-16, F. RIBezzo describes a dedicatory Messapian inscription (perhaps the latest one extant, being not older than the first century of the Roman empire), found at Diso, south of Otranto, and the light it casts upon the population of Apulia.

FRANCAVILLA (LECCE).—An Ancient Necropolis.—The contents of a tomb found near Francavilla and the discovery near the same place of a necropolis dating from the fourth and third centuries B.C. receive brief notice in *Neapolis*, II, 1914, p. 118.

ISCHIA DI CASTRO.—Ancient Dwellings and Tombs.—The chance discovery of an ancient tomb led to systematic excavations in the district called Lacetia, which probably formed part of the territory of the ancient city of Vulci. In an area of 80 by 100 m. there were found remains of primitive dwellings, tombs and pits, probably for the storage of grain, besides ditches for draining the village site. Among the finds was a black-figured Attic amphora, not earlier than the end of the sixth century B.C. It is 0.40 m. high and provided with a cover. On each side are paintings which seem to form a single group. One represents a tree, beneath which are a wild boar and two stags. In the tree is a man armed with a sword, who is looking towards two wild beasts in threatening attitudes, a wolf and a lion. On the opposite side is the centaur Chiron, facing the other group, but with a calm and unruffled demeanor. Behind him is a tree, which serves to connect the two scenes. It seems to be impossible to associate the pictures with any known myth, and it is conjectured that the artist's purpose was to contrast the calmness of the divine centaur with the timorousness of the mortal in the tree. Some other smaller vases and objects of various kinds also came to light. (G. Q. GIGLIOLI, *Not. Scav.* X, 1914, pp. 363-378.)

LIGURIA.—A Neolithic Settlement.—A brief account of new neolithic settlements in the Ligurian Alps is given by A. ISSEL in *B. Pal. It.* XXXIX, 1913, pp. 130-137.

LUSTIGNANO.—An Etruscan Statuette.—An Etruscan bronze statuette of a man 15.5 cm. high was recently found at Lustignano (Pisa). (*Boll. Arte*, VIII, 1914, Supplemento, p. 48.)

MOLFETTA.—A Neolithic Site.—A neolithic site has been discovered at Molfetta, according to a note in *Neapolis*, II, 1914, pp. 118-119.

MONTE SAN PIETRO.—Italiote Tombs.—At the Monte San Pietro near Crispiano, in the territory of Taranto, a series of Italiote tombs has been found, containing vases and bronze objects. They point to the existence of a small town at that point from the latter part of the fourth to the early part of the third century B.C. Among the vases is a red-figured lecythus,

0.21 m. high, with a painting of an androgenous Eros, wearing a headdress and pearl ornaments. It holds in its hands a garland and a phiale and is standing before a stele. Behind it is a small plant and in the field two phialae. (G. BENDINELLI, *Not. Scav.* X, 1914, pp. 417-422.)

MORLUPO.—Remains of Ancient Buildings.—In the district called "il Muraccio," about a kilometre back of the station of the tramway running from Rome to Civita Castellana, excavations revealed a series of buildings of different epochs. Those of the republican period, a wall of squared blocks of tufa with fragments of terra-cotta reliefs and sculptures, probably belonged to a small temple. In connection with this some fragments of tiles were found, one of which bore the letters C. C. V., together with some republican coins and various small objects. The remains of the imperial period belonged to a building which was perhaps a *mansio* of the station ad Vigesium on the Via Flaminia. With this were found cornices in marble and stucco, sundry small objects, and imperial coins from Tiberius to Diocletian. The Christian epoch is represented by catacombs in the immediate vicinity and by a bronze fibula, inlaid with mother of pearl, of a hitherto unknown form. (R. PARIBENT, *Not. Scav.* X, 1914, pp. 382-384.)

MURO LECCESE.—Hut Urns.—Finds of hut urns at Muro Leccese are briefly noted by V. M(ACCHIORO) in *Neapolis*, II, 1914, p. 119.

OSTIA.—Various Discoveries.—Excavations in various parts of the city have yielded some inscriptions and a great variety of small objects. In *Not. Scav.* X, 1914, p. 395, a plan of the reservoirs under the palaestra of the baths is published. Explorations at the main entrance to the theatre show that in the earlier building there was not an entrance to the orchestra at that point. In a shop in this neighborhood were found fragments of crucibles containing bright green and blue enamel, as well as bits of "satin spar," found only in parts of England and used to make inexpensive jewelry. Among the sculptures discovered is a fine head of a Roman matron, 0.27 m. in height, whose coiffure is that of the time of Trajan, while the workmanship shows that the head belongs to the days of Hadrian. Among the smaller objects is a terra-cotta savings-bank, ornamented with an image of Victory standing in a shrine with a cupola. (D. VAGLIERI, *Not. Scav.* X, 1914, pp. 391, 404; 444-447; 469-472.) In *B. Com. Rom.* XLI, 1913, pp. 185-198 (12 figs.), recent discoveries at Ostia are reported by L. CANTARELLI. Of chief importance are the fragments of statues and reliefs. Among the latter is one of Ulysses and the Sirens.

PIETRABUNDANTE.—The Ancient Remains.—The excavations conducted at Pietrabbundante in 1840, 1857-1858 and 1870-1871, on the site of Bovianum Vetus, but never adequately published, have been examined as a preliminary to a full description of the remains with plans. The structure which has been variously called a temple, a curia, and a basilica turns out to be a temple of characteristically Italic form, over which was later built one of a different type, perhaps Hellenistic. (A. MAIURI, *Not. Scav.* X, 1914, p. 456.)

POMPEII.—Latin Inscriptions.—The continuation of the excavations in the Via Abbondanza has resulted in the uncovering of several new houses and the discovery of a considerable number of inscriptions and small objects. Among the inscriptions, which are for the most part election notices, the most interesting are the following: *Popidium adulescentem*, *Praedicinius rog. aed.*, which furnishes a gentile name new at Pompeii, and another example of *adulescentem*, not used as a cognomen but referring to the age of the candidate. The inscription has the added interest that a line is drawn through the last three words, indicating that Praedicinius for some reason withdrew his support of Popidius. Another inscription consists of the number 106 indicated by nine series of ten *hastae*, separated from one another by points, followed by X and *sex*. At Reg. 2, Ins. 1 an *ara compitalis* has been found, with remains of a painting which was restored at least five times. Above it a painted *tabella biansata* with names which were perhaps those of a college of *miniatri* (cf. *Not. Scar.* 1911, p. 421). (M. DELLA CORTE, *Not. Scar.* X, 1914, pp. 411-416; 450-455; 476-480.)

ROME.—Recent Discoveries.—A report on recent finds at Rome, or in the suburbs, by G. GATTI, may be found in *B. Com. Rom.* XLI, 1913, pp. 256-272 (pl.; 2 figs.). There is little of importance recorded,—some inscriptions, an early Christian oratory near the Porta Latina, etc.

Miscellaneous Remains.—In the area included by the Via di Porta Maggiore and the Viale Principessa Margherita numerous ancient remains have been found (*Not. Scar.* 1911, pp. 393 ff.; 1912, pp. 317 ff.) At the corner of the latter street and the Via Pietro Micca, exactly opposite the so-called temple of Minerva Medica, a structure of late Roman times has been found, the walls of which contained material from an earlier building, probably a tomb facing the Via Praenestina or the Via Labicana. One block bore a fragmentary inscription in letters of the second century A.D. to a freedman called Epaphroditus. He was a freedman of one of the Flavian emperors, or perhaps of Trajan, who began his career as an *apparitor*, but later became a Roman knight. In this vicinity were the *horti Epaphroditiani*, mentioned only by Frontinus, *Aq.* 68, named from the celebrated freedman of Nero. (G. MANCINI, *Not. Scar.* X, 1914, p. 466 f.)

An Ancient Road.—In the XIV region, on the Via della Madonna dell'Orto, 4 m. below the level of the modern street, the remains of buildings have been found facing an ancient road, of which a part of the pavement is *in situ*, while other paving stones are scattered about. The road itself is 4.50 m. below the present level. (G. MANCINI, *Not. Scar.* X, 1914, p. 467.)

A New Piece of the Anio Vetus.—During the building of a house in the Piazzale di Porta Maggiore, near the point where the Aqua Felice crosses the Aurelian wall, about 30 m. of the underground *specus* of the *Anio vetus* were unearthed. It was similar to the shorter stretch previously brought to light (*Not. Scar.* 1913, p. 7) and in a good state of preservation. (G. MANCINI, *Not. Scar.* X, 1914, p. 441.)

The Porta Salaria.—The three arches of the Porta Salaria rebuilt in 1873 by Vespignani have been taken down to make way for a new street which leads out to the section of the town near the Villa Albani. (*Kunstchronik*, October 2, 1914, col. 16.)

SPOLETO.—Mosaics.—The excavations of the Roman house (*Not. Scav.* 1913, pp. 1 ff. and 65 ff.) are summarized and some new rooms with fine mosaic pavements described by G. SORDINI, *Not. Scav.* X, 1914, pp. 457-465.

VEII.—A Christian Catacomb.—At the junction of the Via Cassia and the Via Clodia, about a kilometre from La Storta, the enlargement of some farm buildings brought to light a Christian catacomb with numerous galleries showing traces of paintings. Coins of the imperial period, inscriptions, various small objects, and traces of a structure of a good imperial period at this point, indicate the presence of a building, the cisterns of which, with their *cuniculi*, were later used in the construction of the catacomb. There was, perhaps, also a burial place of the same epoch as the imperial building. (E. STEFANI, *Not. Scav.* X, 1914, pp. 384-391.)

VELLETRI.—A Christian Catacomb.—A report on the as yet unexcavated Christian catacomb of Velletri by G. S. GRAZIOSI appears in *B. Com. Rom.* XLI, 1913, pp. 225-255.

VETULONIA.—The Contents of Two Tombs.—The excavations of April and May, 1905, at Vetulonia resulted in the discovery of two circular tombs containing a rich treasure, the details of which are now given. One of these contained two cavities, of which one had been rifled in ancient times, while the other was intact. Besides bronze rings, fragments of vases and the like, the tomb contained a bronze flask embossed with ornamental figures, and a bowl of the same material decorated with human heads and figures of stags. This tomb is given the name of the "Circulo di monile d'argento" from a handsome necklace, consisting of five or more pendants of silver with smaller ornaments in silver wire, the latter having the form of four converging spirals. The "Circulo dei labete," which is of larger dimensions, takes its name from two magnificent bronze bowls, 0.65 and 0.53 m. in diameter at their openings, handsomely decorated with the heads of lions and griffins. There are fragments of a tripod, on which one of the bowls perhaps stood. The other leaned on a bronze object consisting of a strong plate of metal 0.98 by 0.35 m., resting on a framework supported by four wheels with eight spokes each. In the centre of the plate is a cavity over which passes a strip of bronze supporting two saucer-like receptacles. The edge of the plate is decorated with small figures of ducks, and the shafts which connect the wheels with ducks' heads. Similar objects have been found in other parts of Etruria and regarded as censers for burning perfumes. These were placed in the two receptacles, while a fire was kindled in a cavity beneath them. (L. PERNIER, *Not. Scav.* X, 1914, pp. 425-437.)

SPAIN AND PORTUGAL

RECENT ARCHAEOLOGICAL WORK.—In *Arch. Anz.* 1914, cols. 316-389 (59 figs.), PIERRE PARIS gives in French a review of archaeological discoveries and publications in the Iberian peninsula from May, 1912, to May, 1914. In Spain such work is being pursued with great activity and intelligence by societies, scholars, and wealthy land-owners, and a vast amount of material, especially on the prehistoric and Iberian civilizations, is being accumulated, only a small portion of which is as yet accessible in print. Foremost in interest are the rock-pictures, which exist in all parts of the country,

painted and occasionally incised on the walls and roofs of caves, and in one instance on the open face of a cliff. They are of the palaeolithic and neolithic eras, and depict chiefly animals of all sorts, with a more limited number of fish, birds, and human beings. Some are roughly dated by the extinct animals represented. Others have a marked resemblance to the Dipylon style of decoration, with the triangular forms of the human figure. Their symbolic, narrative, or religious meaning, if such they have, is not clear, but the high artistic gifts of the people who made them is unmistakable. They not only express a true sense of life and movement, and even of humor, with the simplest lines and most primitive forms, but show great skill in composition, in friezes and other fields, and in grouping and relating the action of the various figures. Female figures are rare, and appear to occur chiefly in ritual dances. One such has the large circular objects at the sides of the head which are seen on later idols and on the lady of Elehe. The exploits of modern toreadors also have their prototypes here. On the island of **Iviza** a vast number of very primitive terra-cottas were found, which seem to show the influence of foreign models, especially Cypriote. At **Numantia**, the military excavations having been completed, interest centers chiefly on the remains of civil life, especially the native Iberian decorated pottery, of great originality and fantastic variety, which is now in the museum at Soria. Among other motives, we find here again the Dipylon triangular human forms and other marked geometric features. Here are also remains of crude neolithic pottery and of the bronze, iron and other weapons with which the city was so stubbornly defended against the Romans. There is no jewelry but fibulae of native manufacture and a few Phoenician beads. From other sites come very primitive bronze idols, ex-votos in the form of very rude animals, and two figures partly covered by a disk and four wings, which are supposed to represent the Celtic sun-god Belenus. To the Greek and Roman periods belong a temple of irregular construction, potsherds, inscriptions, and a wonderfully life-like mosaic of fish, from **Ampurias** (Emporiae); a headless draped female statue from **Tarragona**; and a remarkable mosaic of Dionysus on his car, which must be copied from a celebrated work, at **Saragossa**. The theatre at **Merida** (Emerita Augusta), constructed by Agrippa in 16 A.D. and altered and repaired by Trajan and Hadrian, is the best preserved in Spain, and is very fine. A Pluto and other good statues come from this building, while others are from a Mithraeum, including a seated Mercury dated in the year 155 A.D. and a standing Mithras. A fine archaistic Greek head is from **Grenada**. In the province of **Avila** and elsewhere were found native grave stelae with heads and inscriptions of the most infantile crudeness. In Portugal, archaeological work is almost at a standstill. A small bronze ram found near the river **Brava**, a small post-shaped stone with the letters ALLIANI running around one end, a few funerary inscriptions, and some stones with communicating hollows which may have been used for pressing olives, are about all there is to report.

FRANCE

ALISE.—A New Inscription.—In *R. Ét. Anc.* XVI, 1914, pp. 324-328 (fig.), J. TOUTAIN publishes a fragmentary grave inscription recently found

at Alise. It probably dates from the second half of the second century A.D. Very few inscriptions have been found at Alesia.

CHAMPAGNE.—Prehistoric Cemeteries.—At Méry-Sogny (Marne) a Gallic necropolis has been discovered. Of its 270 tombs 48 were intact. The period to which it belongs is La Tène I, not neolithic. Another necropolis, that of the grottoes of Villenard, appears to be neolithic and to have served for the inhabitants of the lake village of Saint-Cloud. The department of the Marne is said to have acquired the site of the grottoes in order to care for them. (S. R., *R. Arch.* XXIII, 1914, p. 438.)

PARIS.—A Terra-cotta Relief from Crete.—In *C. R. Acad. Insc.* 1914, pp. 243-249 (fig.), M. COLLIGNON publishes a terra-cotta relief from Crete (Fig. 3) acquired by the Louvre in 1914. It is a plaque 26 cm. high, red in color, with a standing female figure of the xoanon type upon it. The relief has been broken in two, but the two parts fit together. The figure is adorned with a richly embroidered garment with fringe below, and a cape which was short in front, but covered the shoulders and hung down behind. Traces of this may be seen between the hands and the body. On the head, which is too large for the body, is a tall cylindrical *polos* ornamented along the edge, from beneath which hang three curls on each side of the face covering the ears. She is standing stiffly with feet close together. The writer mentions seven other figures illustrating the same Cretan type. The relief dates from the seventh century B.C., and represents a goddess, probably the Cretan Artemis.



FIGURE 3.—
TERRA-COTTA
RELIEF FROM
CRETE

BELGIUM

ARCHAEOLOGICAL FINDS IN 1913.—A brief report in French of the not very important discoveries in Belgium in 1913 is given by L. RENARD-GRENSON in *Arch. Anz.* 1914, cols. 389-392. A small Belgo-Roman cemetery at **Amay** (province of Liège), which was in use until the third century, contains very modest furnishings, but a jug of yellow clay with double-rimmed neck and six handles one above another, is noteworthy. Some Frankish tombs of the early Christian period, without furnishings, were found at **Cessure** (province of Namur) in the side of a small natural hill; at **Treignes**, a prehistoric camp; in Flanders, some neolithic and Belgo-Roman settlements and a cemetery; at **Spiennes** (Hainaut), an ancient flint mine (see below, and *A.J.A.* XVIII, p. 106); at **Tongres**, Belgo-Roman graves, scantily furnished with pottery, lamps, weapons, etc., and among them a much more ancient incineration burial, probably neolithic, also in this region several hundred Roman coins, including four large bronze coins of Trajan, M. Aurelius and Faustina the Younger, and some rare Gallic coins.

SPIENNES.—Excavations in 1913.—In *B. Mus. Brux.* XIII, 1914, pp. 35-37 (7 figs.), B. DE LOE reports upon the excavations of Count Louis Cavens in the ancient flint mines at Spiennes in 1913. In the rubbish which filled the galleries were many broken picks and other tools of flint. In one place

several important fragments of pottery came to light. The sites of several factories where the flint was made into implements yielded several fine specimens. In some miners' picks alone were made, in others knife blades. The objects found were placed in the Brussels museum.

GERMANY

BERLIN.—Cuneiform Tablets from Boghazkeui.—In *Exp. Times*, XXV, 1914, p. 520, A. H. SAYCE reports that the museum at Berlin has recently acquired some cuneiform tablets from Boghazkeui, among which are fragments containing dictionaries or lists of words in Sumerian, Assyrian, and Hittite. There is usually also a column giving the pronunciation of the ideographs by which the Sumerian words are expressed, so that their pronunciation is at last settled. Still more important is the column in which the Hittite equivalents of the Sumerian and Assyrian words are given, as these will form a starting-point for the interpretation of the Hittite cuneiform texts of which there is a large collection at Constantinople. One result is to show that the Hittite language was not Indo-European. Its relations must be sought among the languages of the Caucasus. One of its main characteristics was the extent to which the composition of words was carried.

Neolithic Pottery.—The Berlin museum has acquired over thirty fine specimens of neolithic pottery from Butzow, near Brandenburg. In shape they resemble vessels of the so-called "Bernburger type," that is, they have a wide mouth, narrow foot, and small handles projecting from the body of the vase; but instead of being plain they are covered with incised decoration in a braided or woven pattern. The shapes prove that the Lausitz pottery of the Bronze Age developed out of the neolithic pottery of the middle and lower Elbe. (C. SCHUCHHARDT, *Ber. Kunsts.* XXXV, 1913-1914, cols. 268-274; 2 figs.)

A Bronze Lamp.—The Antiquarium in Berlin has recently acquired a bronze lamp in the shape of a human foot from the vicinity of Köthen. (*Ber. Kunsts.* XXXV, 1913-1914, col. 273.)

NIEDERBRONN.—Hypocausts.—Remains of hypocausts were found in 1913 at Niederbronn, where pipes of lead and of iron had been found before. The new substructures were published by CH. MITTIS (*Anzeiger für eldsässische Altertumskunde*, 1913, No. 20). He has also published photographs of the inscription found in 1904 and of the little group representing Abundantia beside a nude divinity. (S. R., *R. Arch.* XXIII, 1914, p. 438.)

RHEINGÖNHEIM.—Recent Excavations.—During the winter of 1913-1914 about two hundred burial urns were excavated in the cemetery of the Roman town at Rheingönheim. Many objects of bronze came to light, weapons, bits of armor, ornaments, and playthings as well as lamps, and vessels of terra-cotta and of glass. These are now in the museum at Speyer. Three burial places of prehistoric date were found below the Roman level. They show three different prehistoric periods, those of La Tène, Hallstatt, and the later Stone Age. On a house site a vessel of the Bronze Age was discovered. It is clear from these finds that between Rheingönheim and the Rhine there were settlements in the earliest times. In December, 1913, two rolls of Roman

silver coins, 143 in all, chiefly denarii, and one gold coin of Tiberius were found; 91 denarii and 8 quinarii are coins of Caesar, Brutus and Antony; the others include all the emperors down to Vespasian, except Caligula. The rarest are denarii of Ahenobarbus, Galba, Otho and Vitellius. (E. HEUSER, *Die Saalburg*, July 5, 1914, pp. 513-515.)

AUSTRIA-HUNGARY

RECENT DISCOVERIES IN HUNGARY.—A brief review of the archaeological discoveries and discussions published in various Hungarian periodicals in 1912, 1913, and 1914, is given by G. VON FINÁLY in *Arch. Anz.* 1914, cols. 408-411. Work on the *limes Dacicus* at Porolissum has corrected some errors and determined the position of new stretches of the *limes* and of some of the watch towers and small forts. In a Roman house north of Kolozsvár (Napoca) are remains of brick construction and of heating pipes. A large Roman house at Apulum, in which a brick stamp, LEG XII G ET AD I and a portrait head in stone were found, appears to have had a second story, which has not before been found in Dacia. In Dunapentele (Intercisa) several hundred Roman graves were examined. Those in the eastern part of the necropolis belong to the fourth century, those in the western half to the second. The reliefs and inscriptions come from the later graves. The bronze and iron remains of a Romano-Celtic *triga* (three-horse chariot) and its horse trappings seem to belong to the second and third century A.D., but the graves near it are of the fourth.

VIENNA.—The Austrian Expedition to Cilicia.—It is announced that the Austrian expedition to Cilicia, under the leadership of Professor A. Wilhelm, has returned having obtained important results. (*Kunstchronik*, October 2, 1914, col. 12.)

Professor Wilhelm's Papers on Attic Inscriptions.—It is announced that Professor A. Wilhelm is to collect his articles on Attic inscriptions in a volume to be called *Attische Studien*. (*Kunstchronik*, October 2, 1914, col. 12.)

RUSSIA

EXCAVATIONS AND DISCOVERIES IN 1913.—B. PHARMAKOWSKY'S report on archaeological work in Russia in 1913 (*Arch. Anz.* 1914, cols. 205-292; 111 figs.) deals chiefly with the Greek settlements on the north coast of the Black Sea—Panticapaeum (Kertch), the peninsula of Taman, the island of Berezan, and ancient Olbia—and with the Scythian royal tumulus of Solocha in the Crimea (see *A.J.A.* XVIII, 1914, pp. 110 and 408 f.). From the necropolis of Panticapaeum are a small marble head from a statuette, of Alexandrian style, gold jewelry, silver coins, vases, including Attic black- and red-figured ware, and various objects of glass, iron, etc. Among those purchased here are a number of fine bronze vessels, a vase of the Roman period in the shape of a female head, and an Attic black-figured *olpe* of the sixth century with picture of the rape of Cassandra on which is incised an inscription in fifth century letters. At a site on the northwest coast of Berezan remains



FIGURE 4.—SILVER QUIVER FROM SOLOCHA



FIGURE 5.—DETAIL OF SILVER VASE FROM NICOPOL

of houses of the two periods of settlement—one in the third quarter of the sixth century, the other about 500 B.C.—were excavated. Among and under the older houses were funnel-shaped pits sunk in the rock, which contained rich stores of old Ionian pottery in great variety and kitchen refuse which testifies to the manner of living of the colonists. In the upper level were found with other sherds Attic black- and red-figured vases. A small figure of a hawk, with ring for suspension, of Egyptian paste, is noteworthy. The floors of these houses are of earth beaten very hard. At another place on the north coast were an oval house of the first period and two large houses of the second, under which was another large collection of pottery of the older period, including a large early Milesian crater (45 cm. high) with friezes of grazing deer in black and red paint on a light ground. Votive offerings to Achilles Pontarches and broken vessels of glass and pottery of the second and third centuries A.D., are evidences of temporary occupation by folk from Olbia during the fishing seasons, rather than of regular settlements. The excavations at Olbia were on the site of the city itself, in the necropolis, and at the place called the "hundred graves." The necropolis contains late as well as early graves, and some in which the complete furnishings could be studied *in situ*. They yielded at least one piece of Naucratic and one of Samian ware, beside Corinthian, Attic Vurva style, and others down to the Roman imperial epoch, to which belong two Alexandrian vases, one in the shape of a helmeted head inscribed ΑΧΙΛΛΕΥΣ, the other a comic negro head. In the town itself, two periods were studied, the later one being after 300 A.D. The tumulus of Solocha, of which various accounts have been given in Russian, French and English publications (*A.J.A.* XVIII, pp. 408 f.) contained the grave and its magnificent furnishings undisturbed (see Fig. 4). The weapons are of bronze and iron. Burials of this type were used for the Scythian kings for a long period of time with little change, but the style of the gold and silver reliefs in this tomb indicates a date in the latter half of the fourth century B.C., with resemblances to the Dexileos monument and to the Mausoleum at Halicarnassus. It is classic Hellenistic, as compared with the later, more realistic work of the silver vases found in tombs at Kul-Oba and Nicopol (Fig. 5), which are of the second century B.C. (see *A.J.A.* 1914, p. 111). From the excavations in the Kuban region and the governments of Poltava, Erivan, Petrokow and Perm, a silver plate of Sassanid work found at Perm is of interest.

GREAT BRITAIN

ARCHAEOLOGICAL WORK IN 1913-1914.—The results of excavations in Great Britain from June, 1913, to June, 1914, are reported by F. HAVERFIELD in *Arch. Anz.* 1914, cols. 392-408 (13 figs.). In Scotland, a small triangular entrenchment on the river Ythan, north of Aberdeen, appears to have been a Roman temporary camp without remains of permanent occupation. It is farther north than any other known on the island. The fortification at the west end of the Wall of Antoninus Pius has been fixed at Old Kilpatrick, on the right bank of the Clyde, and two of the castella, at Mumrills and Cadder. The towers and intermediate forts that occur in Hadrian's Wall seem to be lacking in this. On a spur of the Lammermoor Hills, some

eighteen miles east of Edinburgh, Roman remains of the time of Antoninus and of Marcus Aurelius are found beneath those of later occupation. Two auxiliary camps, at **Borram** near Ambleside and at **Slack** near Huddersfield (York, W. R.) are being excavated. The latter seems to have been founded in the time of the Flavian emperors and abandoned about the middle of the second century. Among the single finds at **Corbridge**, Northumberland, is the top of a quadrangular altar with dedication *deae pantheae*. The name of the goddess to whom this uncommon epithet is given is not preserved, but the reliefs on the other three sides show a head of Mercury and two drooping heads wearing the Phrygian cap. Work done in the spring of 1914 at **Ribchester** cleared up the plan of the praetorium or principia, and showed it to have certain features that occur at Chester and other sites. Some thirty Roman graves on the site of the hospital at Chester, outside the west city wall, contain iron nails, perhaps from the wooden coffins, and coins and sherds of the middle of the second century. All the inscribed stones must have been taken to build the north city wall in the time of Septimius Severus, but a glass ampulla has stamped on the bottom the legend VECTIGAL PATRIMO, part of which is new. At **Castle Collen** in Wales it was found that the area of the fort was considerably lessened, probably in the second century, when troops were more needed in the north than in this region. At **Wroxeter** the podium of a small temple of Graeco-Roman type has been found, enclosed in a temenus, with a covered walk around three sides of the fore-court and a portico on the street side. At **Colchester** the Morant Club has investigated the Balcerne Gate, the west gate of the Roman city, and determined at least the plan of the lower story. The structure projects in front of the line of the city wall like a bastion and has quadrant-shaped guard houses at either side—an unusual feature. At **Lowbury**, on a bare round hill in the middle of the Berkshire Downs, is a quadrangular area enclosed by a wall, within which are remains of huts and some coins, sherds, fibulae, etc. It was, perhaps, used as a summer camp for herdsmen in early times and later as a place of refuge from the invading barbarians.

NORTHERN AFRICA

RECENT DISCOVERIES AND DISCUSSIONS.—A review of various books and articles on the archaeology of Northern Africa, published in 1913 and 1914, is given by A. SCHULTEN in *Arch. Anz.* 1914, cols. 297-316 (9 figs.). I, *General*. Among the points noted are: The identification of the Libyan race with the modern Berbers; the kinship of the Libyan rock-paintings with those of Spain, and of Libyan place-names with the Iberian; the need of a comprehensive collection of the remains of the Libyan language as a basis for study; the lack of comparison of the African frontier camps and forts with those of Europe and Arabia; the rapidity with which the French, through their army, have gained control of the country, in eighty years, compared with the Romans' three hundred years; the error of most modern maps in putting the southern boundary of the Roman dominion too far south. II, *Tunis*. At **Carthage** the destruction of precious remains by private persons

goes on unchecked. A small temple dedicated to the Augustan house, *genti Augustae*, has been found near the Byrsa. The letters often found in inscriptions, C. C. I. K. stand for Colonia Concordia Julia Karthago, and C. I. H. for Colonia Julia Hadrumetina, both colonies being evidently founded by Julius Caesar. A series of Punic cemeteries along the east coast of Tunisia, from **Monastir** to **Cape Kapudja**, have the tombs cut into the face of the soft rock of the cliffs. Libyan cromlechs surrounded by circular walls are near the Punic graves. Several other bronzes were recovered from the sunken ship at **Mahdia** (see *A.J.A.* XVIII, p. 413). Other objects to be noted are a rare terra-cotta figure of Hygieia; a complete set of bronze cultus vessels, found hidden in the vaults of the capitolium at **Pupput**; and a mosaic dedication *dominabus*, to the *Dominae* or *Ceres*. A comparison of the mosaic portrait of Virgil at Hadrumetum, with other representations of the poet, has brought a number of busts under this head, notably those known as Brutus, at Naples and in the Capitoline Museum at Rome. To the number of cantons named for divinities the *pagus Veneriensis*, near **Sicca Veneria**, is to be added. Here was found a dedication to the seven gods, Jupiter, Saturnus, Silvanus, Caelestis, Pluto, Minerva, Venus, which gives the animals to be sacrificed to each as *verbecem*, *agnum*, *caprum*, *gallum*, (*h*)*aedillas duas*, *gallinam*. An inscription from **Thubursicum** gives a new proconsul of Africa, L. Naevius Aquilinus, for the year 261 A.D. and names the town, *municipium Septimium Aurelium Severianum Andoninianum Concordium Frugiferum Liberum Thibursicensium Bure*. This title, with others bearing the name of Septimius Severus, shows that he gave the citizenship to a group of towns in this, his native province. An important inscription of the late republican period, at Utica, is a dedication to Q. Numerius Rufus, quaestor, by the *stipendiarii*, those subject to tribute, of three cantons. Numerius was tribune of the people in 57 B.C.; the organization of cantons as tribute-paying *resta* on the agrarian law of 111 B.C. An inscription from **Thysdrus** shows the first epigraphic appearance of Bavarus, a town southeast of Thysdrus. III, *Algeria*. Prehistoric remains include kitchen middens in the region of **Tebessa** which



FIGURE 6.—APHRODITE FROM CYRENE

are formed of snail shells with scarcely any animal bones, and rock-paintings of extinct animals—elephants, buffaloes, etc. The fulling industry seems to have been a specialty at **Timgad**. An inscription in the town of **Lambaesis** gives the octroi or city tax on cattle, wines, etc. Another, found at **Aziz bu Tellis**, west of Constantine, shows that the main source of the Amsaga, *fons caput Amsagae*, was regarded as at this place, the ancient Idiera, the name of which is preserved in the stream Wady Dekri. A mountain between Setif and Shott el Hodna is surrounded by a wall made of two masonry faces with loose

filling between, like the walls of the German and English *limites*. The existence of a local native cult at **Krubs**, near Constantine, is indicated by a rock-cut inscription, *Ifru Aug. Sacr.* Libyan rock-pictures are found near by.

AOUKER.—**Ruined Sites.**—In *C. R. Acad. Insc.* 1914, pp. 253-257 is a brief report from M. BONNEL DE MÉZIÈRES of his explorations in the region west of Timbuctoo in 1914. East, southeast and west of Néma he found remains of villages and tombs; and on a hill at Koumbi, not far from Ghánata, two and one half days journey southwest of Néma, important remains said to belong to the village where the kings of Ghánata lived. Koumbi and Ghánata seem to be different names for the same city which was captured in 1203 by the people of Sosso. He reports the acquisition of several Arabic manuscripts.



FIGURE 7.—HEAD FROM CYRENE

CYRENE.—**An Aphrodite Anadyomene.**—During work on the fortifications between Gurennah and Ain Sciahat, Cyrene, about twenty pieces of ancient sculpture came to light, among them a very fine Aphrodite (Fig. 6) discovered December 1, 1913. It is of Greek marble and life size (1.70 m. high), but lacks the head and arms. The figure is nude and stands with the weight resting lightly on the right leg, beside which is a support for the drapery in the form of a dolphin holding a fish in its mouth. The goddess, who has just risen from the sea, was probably wringing the water from her hair. The statue is an original Greek work dating from Hellenistic times, but showing the traditions of fifth and fourth century art. Various copies more or less close are known. Another interesting piece (Fig. 7) is a fine head, which also exhibits affiliation with the art of the fifth century. (L. MARIANI, *Boll. Arte*, VIII, 1914, pp. 177-184; 4 pls.)

UNITED STATES

BOSTON.—*New Egyptian Rooms in the Museum of Fine Arts.*—In *B. Mus. F. A. XII*, 1914, pp. 39–40 (3 figs.), C. S. F. describes briefly the two new Egyptian rooms recently opened in the Museum of Fine Arts. One room is devoted to objects from predynastic times down to the end of the third dynasty; the other will be known as the "Old Empire Room." It adjoins the "Mastaba Gallery" and contains, among other things, objects from the tomb of Im-the-py, and the wooden figure of Mehy. Additions have been made to the exhibits in the other rooms.

Chinese Bronzes.—In *B. Mus. F. A. XII*, 1914, pp. 36–38, F. S. K. calls attention to four early Chinese bronze vessels recently acquired by the Museum of Fine Arts. They date from the Chou (1122–225 B.C.) and the Ch'in (255–206 B.C.) dynasties.

NEW YORK.—*Recent Acquisitions of the Metropolitan Museum.*—In *B. Metr. Mus. IX*, 1914, pp. 233–236 (4 figs.), Miss G. M. A. R(ichter) notes the acquisition of six Greek vases by the Metropolitan Museum in 1913. The most noteworthy is a small amphora with twisted handles dating from the early part of the fifth century B.C. On one side Heracles is represented holding the tripod, and on the other is Apollo. A short band of meander is below each figure. The other vases are an Apulian lecythus with a woman and a youth swinging a little girl in a swing, a Corinthian vase, an Etruscan bucchero vase in the shape of a boar's head, and an Athenian vase in the shape of a duck, of fifth century date. Twenty-one terra-cottas were acquired, of which fourteen from one tomb in Greece represent comic actors. The others are an actor, two Tanagra figurines of the fourth century, three nude Aphrodites from Tarentum, and one fragmentary relief from Sicily, perhaps from a banquet scene, dating from the sixth century. *Ibid.* pp. 257–259 (3 figs.), the same writer notes the acquisition of several pieces of ancient jewelry, including two gold disks, a spiral earring of bronze plated with gold, the ends of which terminate in a granular pyramid, a chain necklace having a central medallion with the head of Dionysus, and smaller medallions with pendant chains, and other necklaces and earrings dating chiefly from the fifth and fourth centuries B.C. Among the acquisitions of ancient glass are three small bowls, one white, one green and one red with light green spots; a blue oval bowl; a dark blue jug; a glass cup with the inscription *πὲ ζήσης*; a deep bowl of purple glass with ornaments on the inside consisting of spirals, rosettes and circles in white, green and yellow; and a necklace of mosaic and crystal beads.

Egyptian Writing Materials.—In *B. Metr. Mus. IX*, 1914, pp. 181–182 (figs.), H. E. W. publishes a set of Egyptian writing materials of late eighteenth or early nineteenth dynasty date found in a tomb at Luxor. There is a palette, four pens, two clean sheets of papyrus in a roll, and a ball of linen thread. The palette is a little board of dark red wood 26 cm. long and 4.1 cm. wide with a slot in the centre to hold the pens. Above the slot is a thick cake of black ink. Three of the pens are new.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

ITALY

LOMBARD FRESCOES OF THE QUATTROCENTO.—In *Rass. d'Arte*, XIV, 1914, pp. 155-162, F. MALAGUZZI VALERI gives an account of the frescoes, part of which have only recently come to light, which adorn the organ chapel in the Duomo at Treviglio, and had already been ascribed by the writer to Butinone. In addition to these he publishes a new series of frescoes which have recently been uncovered in the church of S. Rocco, where they decorate the ceiling. The frescoes represent the four evangelists, doctors of the church and sibyls, and betray the style of Giovanni Pietro da Cemmo.

NEW SIENESE PAINTINGS.—In *Rass. d'Arte*, XIV, 1914, pp. 97-104 and 163-168, F. MASON PERKINS continues his publication of unknown Sienese primitives. The most important of the pieces discussed are: an Adoration of the Magi in the Abdy collection at Dorking by Benvenuto di Giovanni; a Massacre of the Innocents, by Bartolo di Fredi, in the Hendecourt collection at Paris; an Assumption by Paolo di Giovanni Fei in the Chigi-Zondadari collection at Siena; a St. Margaret in the museum at Le Mans, by Pietro Lorenzetti; a panel Faith in the Chalandon collection at Paris, by Francesco di Giorgio; two other works by the same master in the Kann collection, Paris, The Eternal Father and Angels, and a Triumph; a Madonna by Lippo Vanni in the museum at Le Mans; a Miracle of St. Catherine in the De Blives collection at Paris, by Girolamo di Benvenuto; two pictures by Giovanni di Paolo; a Coronation of the Virgin, and a Zacharias and the Angel, both in the Lehmann collection in New York; and a signed Madonna in the possession of G. Fairfax Murray in London, by Pellegrino di Mariano. The two works by Giovanni di Paolo were first published in *Art in America*, 1914, pp. 280-287, by J. BRECK, together with a Madonna by the same painter in the Platt collection at Englewood, N. J.

UNKNOWN PAINTINGS IN THE CASENTINO.—In *L'Arte*, XVII, 1914, pp. 257-264, G. DE NICOLA publishes some unknown works existing in various places in the Casentino: a Tuscan panel of the Madonna of the thirteenth century in the Pieve at Stia; a Madonna of the same school and period in the Badia at Poppi; a Madonna at Sant' Angelo in Cetica which the writer ascribes to the "Compagno di Pesellino," a Botticellesque Virgin and Child in the Castell at Poppi; and a Madonna in the Prepositura at Bibbiena, by Arcangelo di Cola da Camerino.

BOLOGNA.—The Testament of a Bolognese Painter.—In *L'Arte*, XVII, 1914, pp. 393-395, L. FRATI publishes the testament of the Bolognese painter, Jacopino de' Bavosi, dated 1371. The importance of the document rests in the fact that it identifies without doubt the painter who produced part of the frescoes in the Oratory of Mezzarata, in collaboration with Simone de' Crocefissi and signs himself *Jacobus f.*

CASTROGIOVANNI.—The Treasure of the Chiesa Madre.—In *L'Arte*, XVII, 1914, pp. 379-381, E. MATCERI publishes the goldsmith's work in the

Chiesa Madre of Castrogiovanni, consisting of a silver *ostensorium* of the middle of the sixteenth century, the work of Paolo Gili, a gold crown for a statue of of the Madonna, with enamel and chasing, of the seventeenth century, an eighteenth century gold *ostensorium*, and six candelabra of silver, done in 1595, four by Nibilio Gagini, and two by Pietro Rizzo.

CORDENONS.—A New Giovanni Bellini.—G. FOGOLARI publishes in *L'Arte*, XVII, 1914, pp. 304-306, a Madonna in the possession of the Galvani family, signed *Johannes Bellinus*. It is an unfinished work and belongs to the early period of the master.

FLORENCE.—A Drawing by Fra Giocondo in the Uffizi.—A drawing by Fra Giocondo, who succeeded Bramante as architect of St. Peter's, is published by G. GIOVANNONI in *Boll. Arte*, VII, 1914, pp. 185-195. He points out that it is a sketch of the unfinished Palazzo di S. Biagio, undertaken by Bramante at the instance of Julius II. On the basis of the drawing and the remains of the building, the writer attempts a partial restoration of the elevation, and shows the wide influence which Bramante's design exercised on the younger architects, notably Raphael.

OTRANTO.—An Eighth Century Laura.—In *Neapolis*, II, 1914, pp. 202-209, P. MAGGIULI describes a Basilian laura about a kilometre south of Otranto. The frescoes which once covered the interior of its main room or chapel have been destroyed, but from various indications it appears probable that this is one of the earliest establishments of this order in Italy, dating from the eighth century, when its members fled from the iconoclastic persecutions in the East.

PADUA.—Fragments of Donatello's Altarpiece.—A number of fragments of the pilasters belonging to Donatello's altar for the Santo at Padua, still existing in that church, are published by A. VENTURI in *L'Arte*, XVII, 1914, pp. 307-314. He points out that these pieces make necessary a change in the reconstruction of the altar-piece, which should follow the lines of Mantegna's altar-piece for S. Zeno.

ROME.—The Frescoes of S. Saba.—In *Röm. Quart.* 1914, pp. 49-96, appears the first systematic publication of the results of the excavations in the old church of S. Saba on the "Little Aventine," by P. SRYGER. The frescoes that have been discovered date from the seventh century, the period of the foundation of the church, to the tenth, the date when it was destroyed to make way for a new and larger structure. The oldest frescoes are the figures of seven saints which lined the right wall of the nave, and date in the seventh century. After these come a cycle of the eighth century representing scenes from the lives of the Virgin and Christ. They are nearly all gone; only the Healing of the Paralytic, the Walking on the Sea, and the Transfiguration can be reconstructed. To the ninth century belongs the strip of fresco in the lower part of the apse, in which we see the lower portion of a row of saints. A part of the bust of Christ is also preserved. Enough of the older decoration of the apse is left to show that it represented the Saviour in bust with an angel on either side. The fragments from the latter part of the ninth century and those of the tenth show a style of unusual originality. Among these is the portrait of the *magister operum*, the monk Martinus.

FRANCE

AVIGNON.—The Palace of the Popes.—The Palace of the Popes at Avignon is to be made into a museum consisting of three sections, one devoted to monuments of the Middle Ages and the Renaissance, another to works of the seventeenth and eighteenth centuries, and another for modern works of art. The first will have placed in it by way of commencement casts of sculptures connected with the history of Avignon and copies of frescoes of the period 1200-1500; the nucleus of the second section will be formed by the eighteenth century fireplace which was formerly in the Chartreuse of Villeneuve-lès-Avignon. The Abbé Requin has been named curator of the new museum. (*Chron. Arts*, 1914, p. 186.)

PARIS.—Acquisitions of the Louvre.—The Louvre has recently acquired: the reliquary of the True Cross of the church of Jaucourt (Aube), a Byzantine work of the twelfth century, on a base added in the fourteenth century; an Annunciation to the Shepherds, and two figures of prophets, in stone, from Parthenay, dating from the twelfth century; and Bernini's sketch in terracotta for his S. Bibiana, the well-known statue in the church of that name in Rome (*Chron. Arts*, 1914, pp. 201-202.)

SWITZERLAND

BERN.—An Illustrated Parsifal Manuscript of the Fifteenth Century.—In the Bern library is a manuscript of the Parsifal legend, originally belonging to a certain Jörg Freiburger of Bern, and bearing the owner's date of 1467. The manuscript was written by Johann Stenheim of Konstanz. It is illustrated with twenty-eight drawings, the style of which, in default of accurate parallels, indicates a connection with the school of Konstanz. (C. BENZIGER, *Mh. f. Kunstw.* VIII, 1914, pp. 214-218.)

GERMANY

BERLIN.—The "Ausstellung Von Werken Alter Kunst."—A description of the most interesting pictures in this recent loan exhibition of the treasures of German private collections makes an unusually important article in the *Z. Bild. K.* XXV, 1914, pp. 225-235, by E. PLIETZSCH. The paintings of which reproductions are given are: a Baptism by the "Master of the St. Bartholomew," in the von Kaufmann collection, Berlin; a Madonna by Gerard David in the possession of Dr. W. von Pannwitz, Grunewald; a Madonna in the collection of C. von Hollitscher, Berlin, by Geertgen tot Sint Jans; a Landscape with Cows belonging to O. Huldshinsky, Berlin; a Madonna and Saints by Rubens, in the Koppel collection, Berlin; a Card-party by Ter Borch, belonging to M. Kappel, Berlin; a portrait of a man by Van Dyck (Koppel collection); a male portrait by Rembrandt (von Pannwitz collection); a Peasant Woman in a Court-yard, by Pieter de Hooch (von Hollitscher collection); A Vision of St. Peter by Jan Lys, in the possession of Dr. A. Frey, Berlin; a Woman Washing Clothes, by Esaias Boursse (Schoeller collection,

Berlin); a scene from *Le Malade Imaginaire* by Cornelis Troost, in the possession of the Museumsverein, Berlin; a predella by Lauro Padovano (von Kaufmann collection); and a View over the Venetian Lagoons by Fr. Guardi in the possession of Dr. James Simon, Berlin.

A "Death of the Virgin" by Giotto.—F. MASON PERKINS contributes to *Russ. d'Arte*, XIV, 1914, pp. 193-200, an account of the vicissitudes of the



FIGURE 8—DEATH OF THE VIRGIN BY GIOTTO

panel which was recently acquired by the Berlin museum from the Douglas collection, representing the "Death of the Virgin," (Fig. 8). There seems to be no doubt that the picture is the one mentioned by Ghiberti and Vasari as once existing in the Ognissanti, and a genuine work of Giotto.

LÜTSCHENA.—Drawings by Matthias Grünewald.—In the gallery of Freiherr Speck von Sternburg at Lütschena, near Leipzig, F. BECKER has discovered two drawings by the hand of Matthias Grünewald. The one is a portrait-study, possibly of the painter's wife, a half-figure of a seated woman in the forties. The other is also a half-figure, and study probably for a Magdalen in a Crucifixion group. (*Z. Bild. K.* XXV, 1914, p. 275).

RUSSIA

HELSINGFORS.—An Altarpiece by Meister Francke.—A curious altarpiece at Helsingfors (Finland) is published in *Z. Bild. K.* XXVI, 1914, pp. 17-23, by A. GOLDSCHMIDT. It is a carved altar with scenes representing the Death of the Virgin, the Nativity, the Circumcision, the Betrayal, and an unusual panel representing the donor kneeling at the feet of the Virgin, while the devil behind him brandishes a contract for his soul. The outside of the wings is painted with the legend of St. Barbara. Stylistic peculiarities class both the paintings and the carvings among the products of the atelier of Meister Francke of Hamburg, of whom this is the first sculptured work to be noted. The altar was once in the church of Nykyreko, but has been removed to the museum at Helsingfors.

GREAT BRITAIN

NEW BRONZINOS.—Two works by Bronzino have lately been recognized. In *Burl. Mag.* XXVI, 1914, pp. 50-51, T. BORENIUS attributes to him an idealized portrait of Ezzelino da Romano, the notorious condottiere of the thirteenth century. It doubtless formed one of a series of "Illustrious Men." The painting was at the time of writing in the possession of Mr. Rothschild at the Sackville Gallery in London. The other painting which still retains a portion of Bronzino's signature, is a Holy Family in the collection of Sir George Faudel Phillips, of Balls Park, Hertsford. It is described by Sir CLAUDE PHILLIPS in *Burl. Mag.* XXVI, 1914, pp. 3-4. Both pictures are reproduced in the articles cited.

LONDON.—**A Portrait of Constantine.**—A head from Cos in the British Museum is thought to be a portrait of Constantine the Great by A. E. CONWAY in *Burl. Mag.* XXV, 1914, pp. 346-349. The identification is made by comparison with the head of the colossal statue at St. John Lateran, and the other colossal head in the Conservatori Palace at Rome. The head, if really that of Constantine, is easily the best portrait of him in existence.

A Mediaeval Panel.—A painting on canvas-covered wood is reproduced in *Burl. Mag.* XXVI, 1914, pp. 93-94, which is in the collection of Mr. Grosvenor Thomas. It is a Crucifixion, having many points in common with the Resurrection panel at Norwich, and must date toward 1400. A consideration against an attribution to an English artist is that old English painting is not done on canvas but on primed oak (R. E. and A. V.).

A Wooden Ambo in the Victoria and Albert Museum.—Four wooden columns belonging to an ambo are published in *Burl. Mag.* XXV, 1914, pp. 291-294, by J. TAVENOR PERRY. They were bought in Naples and appear to be made of Apennine chestnut. The decoration shows Saracenic influence, but certain details point also to a Lombard strain, while others still are reminiscent of the Byzantine. The whole is in fact a typical product of the eclectic art of South Italy. The capitals contain figure-subjects—among them Gethsemane, the Betrayal, the Flagellation (?)—and symbolic groups like peacocks, and seraphs flanking a sacred tree. The writer suggests that the ambo was made ca. 1075 for the Capella Palatina in Salerno. The lily carved on the face of one of the shafts may well refer to a restoration by Charles of Anjou in 1266.

WINDSOR.—**A Lost Early Christian Encolpium.**—E. B. SMITH publishes in *Byz. Zeit.* XXIII, 1914, pp. 217-225, a drawing preserved in the Dal Pozzo collection at Windsor, which reproduces the reliefs which adorned the sides of a gold encolpium, evidently a Syro-Palestinian work of about 600. The reliefs represented on one side the ascension, on the other a Flight into Egypt which had the peculiarity of introducing a Tyche which comes forward to greet the Holy Family.

UNITED STATES

TWO SIENESE CASSONE PANELS.—F. J. MATHER, Jr., publishes in *Art in America*, II, 1914, pp. 397-403, two cassone panels of the fifteenth century. The first is in the collection of Mr. Otto Kahn, New York, and

represents the story of Coriolanus; it is to be ascribed to the school of Vecchi-etta. The other was lent to the Boston Museum of Fine Arts by Mrs. Edmund Wheelwright. The central panel, which is flanked by two smaller ones depicting figures holding coats of arms, is decorated with the Judgment of Paris and Oenone's Farewell. It is the work of Francesco di Giorgio.

NEW YORK.—A Madonna by Giovanni Bellini.—W. RANKIN publishes in *Art in America*, II, 1914, pp. 317-321, a Madonna which he ascribes to Giovanni Bellini and dates shortly before 1481. It is in the possession of Mr. Grenville L. Winthrop.

A Panel by Francesco del Cossa.—The Lehmann collection in New York possesses a tondo panel of the Crucifixion, representing the Saviour on the Cross, the Virgin and St. John, which is to be ascribed to the years 1470-1475, and attributed to Francesco del Cossa. The picture is published by J. BRECK in *Art in America*, II, 1914, pp. 314-317.

An Acquisition of the Metropolitan Museum.—The Metropolitan Museum has recently acquired two alabaster reliefs of an altar-piece by Vallfogona, Spanish, late fifteenth century. (*B. Metr. Mus.* 1914, p. 201.)

PRINCETON.—A Late Gothic Statue.—P. VITRY publishes in *Art in America*, II, 1914, pp. 276-280, a statue in the museum at Princeton University which he dates about 1515-1525, and assigns to the school of Champagne. Its nearest parallel is the St. Martha in the church of the Magdalen at Troyes, and it may have formed part of an Entombment group.

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

COLORADO.—Kivas in Small Ruins.—In *Amer. Anth.* N. S. XVI, pp. 33-58 (9 pls.), T. M. PRUDDEN describes excavations in the "unit-type" ruins of southwestern Colorado. It was ascertained that the circular depressions, regularly occurring to the south of the houses and heretofore commonly called reservoirs, were, as the author had suspected, kivas filled with rubbish. These kivas were found to be the same in structure and in masonry as the corresponding rooms in the large ruins of the San Juan region.

NEW MEXICO.—Ruins of the Lower Mimbres Valley.—In *Smith. Miscell. Colls.* Vol. 63, No. 10 (53 pp.; 8 pls.; 32 figs.), J. W. FEWKES announces the discovery of a number of prehistoric ruins in a region previously supposed to contain few traces of aboriginal habitations. The village remains consist of low mounds marked only by low, broken walls, some of stone, some of a less permanent slab and adobe construction. No ground-plans were obtained. Burials were found beneath the floors of the rooms, the skeletons usually embedded in clay and accompanied by one or more perforated (ceremonially "killed") pottery food-bowls, one of which was almost invariably inverted over the skull. These bowls are remarkable for the great number of life figures painted upon them: Human beings, mammals, reptiles, birds and fish. While these figures are found in a profusion not seen elsewhere in the Southwest, the geometrical designs accompanying them are surely "Southwestern" in type. The author concludes that the ruins belong to a culture antedating that of the terraced pueblos of northern New Mexico; allied, perhaps, to

the ancestors of the latter. The art he considers to be akin to that of the Casas Grandes in Chihuahua, Mexico, and the group may possibly be transitional between the Casas Grandes and the distinctly puebloan culture of the North.

OHIO.—An Archaeological Atlas.—W. C. MILLS has published under the auspices of the Ohio State Archaeological and Historical Society (Columbus, 1914) a complete Atlas of the state, showing the location of 5,396 antiquities of the following classes: Burial mounds, ordinary burials, cemeteries, stone graves, earth enclosures, effigy mounds, petroglyphs, flint quarries, caches, rock shelters. Many of these are recorded for the first time. The work consists of two general, eighty-eight county, maps, each accompanied by descriptive text and tabulations of sites by townships.

BRITISH HONDURAS.—The Excavation of Mounds.—In *Ann. Arch. Anth.* VII, 1914, pp. 28-42 (3 pls.; fig.), T. W. F. GANN reports upon the excavation of thirteen mounds in British Honduras and Yucatan in 1911 and 1912. In most of them, the finds were insignificant; but in Mound 9, situated at the upper part of Chetumal Bay, much rough pottery was discovered, and three broken incense burners, each with a figure upon it in high relief probably representing the god Cuculan. One of the figures was 20 in. and another 26 in. in height. A rough pottery bowl, of which fragments only remain, has an incised hieroglyphic inscription. All these objects were close to the surface. In Mound 10 near by were two vases in the form of a human leg and foot. The foot wears a sandal and about the thigh is a garter ornamented with pendants. Similar vases were found at Adventura and at Douglas. In Mound 11 near Progreso a small circular vase 1½ in. in diameter was found. It was ornamented on the outside with a head wearing a peaked headdress and two arms with clasped hands holding a ball. Inside was a small earthenware bead, a very small obsidian knife, and the terminal phalanx of a small finger. It is known that at the death of a favorite child a Maya mother sometimes cut off the end of a finger with an obsidian knife and buried both knife and finger-tip in the grave. From Mound 13, near Douglas came another human figure 14 in. high. At Yalloch, across the boundary in Guatemala, an underground chamber was discovered which contained two complete cylindrical cases, and an ovoid vase besides many finely painted fragments. The ovoid vase is yellow with ornamentation in red, black, and reddish yellow in three zones. At the top are ten hieroglyphs; in the middle zone is the crouching figure of a god, perhaps Cuculan; and below are square vases, each decorated with the "Ahau" sign. One of the cylindrical vases is 11 in. high and has at the top a single row of hieroglyphics, then below this two representations of the elephant god (who, the writer believes, was derived from the tapir), and in the lowest zone alternate red and black lines. The other cylindrical vase is 7½ in. high with a row of hieroglyphs at the top, a mythological creature covered with feathers and with very long legs in the middle zone, and a broad red stripe below. A pottery cylinder, 10½ in. high without bottom has a light yellow background and decorations in light and dark red and dark yellow. It has at the top a row of hieroglyphs, then in the middle an intricate design containing human and mythological figures, hieroglyphics, etc., and at the bottom a much effaced row of hieroglyphs.

HONDURAS.—Statuette from Copan.—In *Man*, 1915, I (pl.), L. C. G. CLARKE figures a statuette in hard green stone said to have come from Copan.

The figure, seated cross-legged with the hands on the knees, represents a bearded man. The height is $12\frac{3}{4}$ in.

PERU.—Ancient Remains at Espiritu Pampa.—Ancient remains at Espiritu Pampa are described by H. BINGHAM in *Amer. Anthr. N. S.* XVI, pp. 185-199. The ruins consist of a group of primitive round houses and a group of larger buildings situated on an artificial terrace. The masonry of the large houses is poor, but, with the exception of a single house with a semi-circular end, the structures are typically Inca. Minor antiquities found in and about these groups were: Potsherds and whole vessels of Inca style, a bit of hammered silver, and bronze axes. A dozen or so Spanish roofing tiles and the end of one of the houses are believed to show European influence. The author considers this site to belong to the early historic period and that it may possibly have been the residence of the Inca Titu Cusi Yupanqui in 1565. The site is situated deeper in the Amazon jungles than any other Inca ruin so far recorded.

TRINIDAD.—Prehistoric Objects from a Shell-heap at Erin Bay.—J. W. FEWKES (*Amer. Anthr. N. S.* XVI, pp. 200-201; 6 pls.) describes excavations in the Tcip-Tcip shell-heap. The shells were found in layers alternating with ashes and soil; among them were numerous fragments of pottery bearing grotesquely modelled heads of animals, a few whole vessels, pottery stamps, a notched axe and a jadeite pendant. The author considers the pottery to be more closely allied to that of the adjacent South American mainland than to that of the other Antilles. The people were probably Arawakan agriculturalists who had developed a well-marked local culture that was practically submerged, in prehistoric times, by Carib raids.

ABBREVIATIONS

Abh.: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *Am. Arch.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A.J.Num.*: American Journal of Numismatics. *A.J.Sem.Lang.*: American Journal of Semitic Languages and Literature. *Amid.Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Ann. Scuol. It. Ath.*: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Athen. Abt.

Beitr. Assyr.: Beiträge zur Assyriologie. *Ber. Kunsts.*: Amtliche Berichte aus den Königlichen Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Arte.*: Bollettino d' Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. Brux.*: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Mon.*: Bulletin Monumental. *B. Com. Rom.*: Bullettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bullettino di Archeologia Cristiana. *B. Pal. It.*: Bullettino di Paleologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. Arts: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum. *Ἀρχ. Ἐφ.*: Ἀρχαιολογικὴ Ἐφημερίς. *Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

Fornvänner: Fornvänner: meddelanden från K. Vitterhets Historie och Antikvitets Akademien.

Gaz. B.-A.: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

I.G.: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A.* IX, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graecae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunst. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J.A.O.S.*: Journal of American Oriental Society. *J. B. Archæol.*: Journal of the British Archaeological Association. *J. B. Archil.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*:

Διέθνς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens).

Kb. Gesamtlver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Klio*: Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

Mb. Num. Ges. Wien: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palestina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst.

N. D. Alt.: Nachrichten über deutsche Altertumskunde. *Nomisma*: Nomisma: Untersuchungen auf dem Gebiete der antiken Münzkunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuovo Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. *Or. Lux*: Ex Oriente Lux. *Pal. Ex. Fund.*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of the Antiquaries.

Rass. d'Arte: Rassegna d'Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Assy.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artístico-arqueológica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivi Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chré.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ep.*: Revue Epigraphique. *R. Ét Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mtt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Voss. Ztg.: Vossische Zeitung.

W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palästina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assy.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Altertumsvereins. *Z. Num.*: Zeitschrift für Numismatik.

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At the Washington Meeting, December 31, 1912, the Council of the Archaeological Institute authorized the officers to transform the BULLETIN into a non-technical illustrated monthly magazine as rapidly as was consistent with financial stability and the maintenance of high editorial and artistic standards. The name adopted by the Council at Montreal, January 3, 1914, is ART AND ARCHAEOLOGY.

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